

THE *Art Digest*



Deborah by Gladys Rockmore Davis

See Page 3

April 1, 1942

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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. His ideas are not necessarily those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Joe Gets His Gun

WITH this issue Joseph Luyber, for eleven years business manager of THE ART DIGEST, takes on another and far more important job—that of a buck private in his country's armed forces.

Art magazines can never live by money alone; into the very fabric of their growth must be woven hard work, a sustaining ideal and a planned objective. Joe's contribution to the success of the DIGEST contained an unusual amount of all three. Through the dark years of the depression and into the tense days of the Second World War, he poured all his energy and thought into the development of this magazine. Not many who met him as a business executive and star salesman, knew also that Joe was an excellent artist in his own right. Seven years of art training—at the Trenton School of Industrial Arts and the Pennsylvania Academy—preceded his entrance into the hectic circle of 57th Street. He knows and loves American art, has firm faith in its future, and was glad to lay aside his own brush, if by so doing he could help "better" artists find appreciation and patrons.

Joe was born in Trenton of Hungarian parentage 36 years ago, and, like so many second-generation Americans, his love of country is a personal matter, a deep-seated conviction of the better life over here. It colors his reactions to all criticism of his native land. Stephen Decatur formulated the words; Joe lives them. Perhaps it is his grateful feeling of part ownership in Democracy, Inc., that lies behind his gayly nonchalant acceptance of military service. Anyway, he looks upon this new chapter in his life as a vacation, well earned after so many years of hard work, beginning in the Roebling steel mills at the age of 13.

For us who are left behind, Joe's departure opens a gap in our ranks that will be hard to fill. Our task will be to carry on, so that on his return to us, he will be able to pick up his career where he dropped it when his country called. To me Joe was more than a fellow worker; he was a brother, my only one, but this is not the place or time for personal sentiment. Rather, in all fairness, I would like to inform the Axis that the tide has now turned.

Terre Haute Blazes a Trail

THE READER will notice that feature treatment has been accorded the opening of the new Swope Art Gallery in Terre Haute. In the opinion of the DIGEST editorial staff the extra coverage given this event—including a first-hand account of the opening—is warranted by its significance.

During these uncertain days, when most of our energies are naturally concentrated on retaining our freedom, America's latent strength is still sufficient to give birth to another art museum. Created amid the most decisive war the United States has yet fought, the opening of a new art gallery indicates that America has the potential vitality to prepare for peace in time of war—prefacing the day when we will have "won the peace," so that we will never again have to indulge in platitudes about "doing it again."

It is all right for some of us to proclaim pontifically that

the United States will be the next center of world culture. To a certain degree that status is true now, through the force of international circumstances, but if America is to realize fully its artistic destiny, we who are now involved in contemporary art activities must accept the fact that there is work to be done. The future hinges upon the present. Whether in the years to come we will be a creative nation like ancient Greece or an importing one like Rome is being decided in the studios of today. Undoubtedly the most important meaning of the news out of Indiana, is the fact that Terre Haute is doing something about the future during the present.

Another impressive factor about the Terre Haute opening is the indication of a continuing decentralization of art interest away from the densely populated centers. It is healthy that some of our most active art museums are located in the mid-west, where men labor to produce the raw materials of food, shelter and clothing for residents of such metropolitan centers as New York City. Here is basic production, and there is no reason why the pleasures of art appreciation should be restricted to those chained to the white collar. At the Swope Art Gallery the man in overalls and the man in tails enter on an equal basis.

Terre Haute's policy of acquisition, exclusively concentrated on the support of contemporary American art, draws attention to one of the most pressing problems now facing art production in the United States. While the private collector slowly recovers from his Pearl Harbor period of indecision, it is the national duty of our public museums to fill the temporary breach. Their support, translated into dollars, is today worth double what it will be six months hence—when the first democratic victories will have eased the suspense, and the tanks and planes flow as an irresistible river from our assembly lines. There are two reasons why public institutions should buy now. One is patriotic; the other is selfish, for we are now in a buyer's market.

Six months from now, if the history of the first World War repeats itself, art will be participating in a bull market, as production profits seek outlet in commodities. Then, as today, it will be impossible to buy automobiles, tires or radios because of priorities in strategic materials. Many Americans will realize that, after buying war bonds, the two safest places for their money are real estate and art. Both represent tangible, physical property that will react favorably to monetary inflation or any other post-war disruption of normal trade relations. It is not without meaning that Hitler's agents are busy buying art in conquered France, while Europe's refugees are among the most active bidders in New York art auctions.

Terre Haute's program might well be studied by the trustees of the Metropolitan Museum. The Metropolitan is our leading art museum, but to be worthy of that position it must assert its leadership, or all the gold braid will become merely tarnished reminiscences of the past. Times have changed since an art museum was sufficient unto the glories that were Greece, Rome or Antioch. Today it is possible for a young museum in a small mid-western city to usurp, through alert leadership, the royal robes of its august elders.

Perhaps the most valuable gesture the Metropolitan could make at this time would be for one of its art-loving trustees to step forward and assert his confidence in the art of his country by establishing a fund that would make it possible for his museum to lead in supporting the one school of art expression that remains vital in the world today—the American. Thus, while timidity continues to tie the purse strings of the Hearn Fund, it could bring again to the Metropolitan the prestige that attends the role of the Modern Medici.

In the meantime, the DIGEST salutes the nation's youngest art museum. It is small as such institutions go, but size is no handicap when art intelligence guides direction.



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THE READERS COMMENT

Worcester's Prize Plan

SIR: We appreciate very much your full and enthusiastic report of the "Decade of American Painting" Exhibition. It contributed a good deal to increasing interest.

The plan of dividing the prize award among all the artists represented has met with such an enthusiastic response on the part of the artists that it might well result in a re-examination of the whole jury and award system. In fairness to the larger annual and biennial exhibitions, it should be pointed out that their overhead expenses are far greater, and that an equal prize distribution would provide such a small return to each artist as to scarcely justify the award. In these exhibitions, the artist secures an opportunity to present his work before a very large public and if they were to be limited in scale, the exhibition opportunities of many younger artists of promise would be seriously curtailed. The problems of these larger exhibitions are quite different from ours, and I think it is only fair both to the exhibiting institutions and to the artists themselves that these differences be emphasized in any reconsideration of the prize system.

The suggestion in your editorial of an entrance fee payable to the artist is an interesting one which I hope some exhibition center will try out. We would then have a better index of the relative public appeal of contemporary painting in direct competition with other self-supporting forms of art expression. As tax-exempt institutions, however, museums are in a vulnerable position when they charge entrance fees, and I think that the public reaction would not be favorable if admission fees were charged for special exhibitions.

—CHARLES H. SAWYER, Director,
 Worcester Art Museum.

Wants Sounder Art

SIR: This is not necessarily a criticism, but your articles seem to play up more of the radical or eccentric type of art. Just as a matter of personal taste, I would rather see more of the sounder men or even so-called conservatives given more space. One gets dizzy sometimes looking at the never-ending stream of sad-faced women, blank eyes, stony figures, distorted figures, and bilious landscapes. So have a heart as publishers, and give those who are still looking for beauty in subject and execution a chance.

At the Oakland Art Gallery in California, the three-jury system is used. It serves the function of developing all types of art to the utmost.

—MARK M. HALL, San Francisco.

Those Fortnightly Visits

SIR: If anything helps to keep us cheerful and going, it is your fortnightly visits. No matter what takes place you always appear in the nick of time. I hope you have a nice dug-out, a big one with printing press and printer's devil and sandwiches and all. You must never fail us!

—MARGARET C. WILLIAMS,
 Menlo Park, Cal.

Virginia Biennial

SIR: Your review of the Virginia Biennial was superb. Personally, the Karfiol was one of my top choices and I liked the Burchfield tremendously. Also I liked the Polos; it "got" better with acquaintance. It was interesting to see you print your ten.

—LAMAR DODD, University of Georgia

Helen Boswell; Business Manager, George Burnley; Circulation Manager, Marcia Hopkins.

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The Art Digest

THE Art Digest

April 1, 1942

Peyton Boswell, Jr., Editor
Helen Boswell, Associate Editor

Frank Caspers, Managing Editor
Lucille Lasher, Editorial Assistant

George Burnley, Adv. Manager
Marcia Hopkins, Circulation



Route 6, Eustham: EDWARD HOPPER
Owned by the Swope Art Gallery



Winn in Black Lace: LAWRENCE BEALL SMITH. Owned by Swope Art Gallery

Swope Gallery, Dedicated to American Art, Opens in Terre Haute

TERRE HAUTE, March 22.—A significant sign of the continuing decentralization of art interest away from the narrow ribbon of the Atlantic seaboard and into the vast mid-continent was the opening on March 21 of the Swope Art Gallery in Terre Haute, Indiana. Made possible through the generosity of a public-spirited citizen, Sheldon Swope, the nation's youngest art museum promises to attain a prominent place among our more progressive cultural institu-

tions. Few communities of comparable size (62,000 population) have started their art careers so auspiciously and with keener awareness of art as an avenue to fuller living.

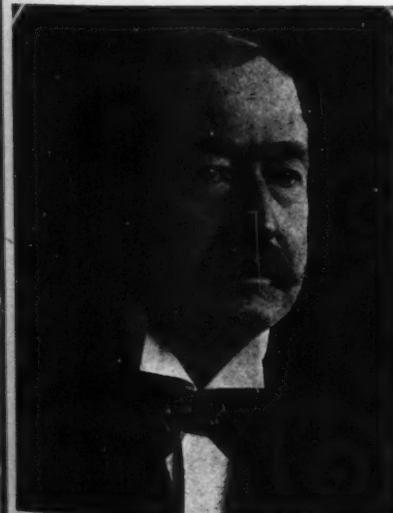
As a solid foundation for its future growth, the Swope Gallery has this definite policy: "To purchase, exhibit and encourage the art of Contemporary America." It is the same policy that has brought greatness to the Whitney Museum and to the Addison Gallery in Andover.

To understand Terre Haute's new importance in the world of art one must go back to 1903, when Sheldon Swope, a prominent Mid-Western diamond merchant, wrote his will bequeathing an art gallery to his adopted city. The will remained unchanged at the time of his death in 1929, but during the following 12 years, litigation cut in half the original fortune of \$2,000,000. When the case was finally settled in 1940, the accumulated interest was used to remodel the Swope Block Building into a modern, handsomely appointed art gallery, located in the heart of Terre Haute, convenient alike to the initiated art lover and the average man-in-the-street. Current interest from the \$1,000,000 is being used to purchase contemporary American art and to run the museum, with the latter expense held to an absolute minimum.

Under the terms of the will, the gallery is being administered by a board of three managers, who serve for life without compensation. They are William

T. Turman, famous veteran landscape painter and teacher, who is president; Mrs. Walker Schell, well-known Indiana art patron, serving as secretary; and Omer O. Rhodes, prominent business executive, who fills the post of treasurer. In January, 1941, the three managers selected as their director John Rogers Cox, graduate of the Pennsylvania Academy and the University of Pennsylvania. Cox, who at 26 is the nation's youngest museum head, spent the

DIRECTOR JOHN ROGERS COX



DONOR SHELDON SWOPE



April 1, 1942



Threshing Wheat: THOMAS BENTON. Owned by Swope Gallery



ABOVE—*The New Well*: PETER HURD. Owned by Swope Gallery

BELOW—*Old Houses in Winter*: CHARLES BURCHFIELD. Owned by Swope Gallery



intervening 15 months planning his gallery, buying contemporary American art and selecting his debut exhibition (which will run for five weeks). Opening night proved that he is efficient and capable as well as youthful.

The Purchases

The 23 purchases made to date by the Swope Art Gallery are, like any initial venture into contemporary art patronage, uneven in importance—time and scholarship have not yet designated the safe bets. But in this case the "hits" far outshadow the "misses," indicating that Director Cox has a discriminating eye when it comes to judging the market value of today's art. Also, the Swope-owned paintings add up to convincing proof that the director and his board of managers constitute a working team capable of backing their judgments without the plague of compromise—which usually results in a purchase that pleases everyone a little and nobody very much. For the high quality of the Swope acquisitions too much credit cannot be accorded the co-operative intelligence of William Turman, Mrs. Walker Schell and Omer Rhodes.

Perhaps the five best paintings in the Swope Gallery's permanent collection are Edward Hopper's *Route 6, Eastham*, Gladys Rockmore Davis' *Deborah* (see cover reproduction), Charles Burchfield's *Old Houses in Winter*, Thomas Benton's *Threshing Wheat* and Grant Wood's *Spring in Town*. All these paintings are definitely of museum caliber, represent their creators at the top of their performances, and will probably spend considerable time outside Terre Haute—on loan to other museums. All are reproduced in this issue except the Wood (the *Saturday Evening Post* has first reproduction rights for its cover later this month). This is Grant Wood's last painting and will be loaned to the Wood retrospective exhibition at the Chicago Art Institute next fall.

Another superior example in the Swope collection is Zoltan Sepeshy's *Against the Rain*, showing the characteristic beauty of tempera when handled by a master. In the same quality class is Peter Hurd's sweeping southwestern landscape called *The New Well*. James Chapin, who holds a secure position among American painters of the last two decades is inadequately represented in the Swope collection by *Two Touts*, a caricature in paint that can't stand comparison with his other exhibit, *The Drunken Farmer*, one of the artist's noted Marvin Family series. Chapin knew the Marvins when he lived on a New Jersey farm, poor and not yet known to fame. His Marvin pictures remain his strongest work.

Lawrence Beall Smith, fast winning recognition as one of the nation's finest figure painters, is seen to advantage in his Swope picture, *Winn in Black Lace*. Of the three Aaron Bohrod purchases, the beautifully toned *Dunes in November* stands out, giving this prominent young Chicago artist excellent representation. Here is beauty of pigment, if not beauty of subject. The other two Bohrods, *Street in Joliet* and *Hilltop House*, belong more in the home decoration class, a classification that is not as unimportant as it may sound. Of the two Georges Schreiber oils owned by Swope, the choice of this writer is, by a slight margin, *From Arkansas over The*



Out at Home: FLETCHER MARTIN. Lent by the Midtown Galleries

Pretzel Woman. The chief difference, however, is that one is rural, the other urban.

All three of the painting Soyer brothers may be seen in the Swope show—Raphael Soyer's *Pink Slip* and Moses Soyer's *After Class* are owned by the gallery, while Isaac Soyer's *Rebecca* is on loan. The Swope-owned George Grosz *Still Life With Apples* is small in area but high in textural content, while the Ernest Fiene, *Coming Home*, is one of the strongest and most expertly designed canvases in the collection. Purchase of Carl Hall's imaginative landscape, *The Wedding*, shows that Director Cox is not afraid to explore unknown aesthetic trails. Hall, now in the army, is only 20.

John McCrady is represented by one of his very best Southern spiritual canvases. *Hush, Somebody's Calling My Name* is of equal quality with his fam-

ous *Swing Low Sweet Chariot*. The minor status of the two Swope-owned Ogden Pleissner pictures is more than compensated for by his important *Circus at Rawlins*, also on exhibition. Concluding the Swope collection, as of March 21, is Adolf Dehn's western subject, *Ghost Town, Victor, Colorado*. Other purchases will be announced from time to time, as Director Cox continues to build on the solid foundation he has laid.

The Exhibition

Aside from the acquisitions described above, the opening exhibition of the Swope Art Gallery contains 114 examples, covering almost every phase of artistic expression extant in 1942 America. It is a lively show, filled with color, action and stimulating divergence away from the beaten path of academic tradition. Mostly the exhibits are middle-of-

the-road, progressive works combining native American realism with the fundamentals of the modern school.

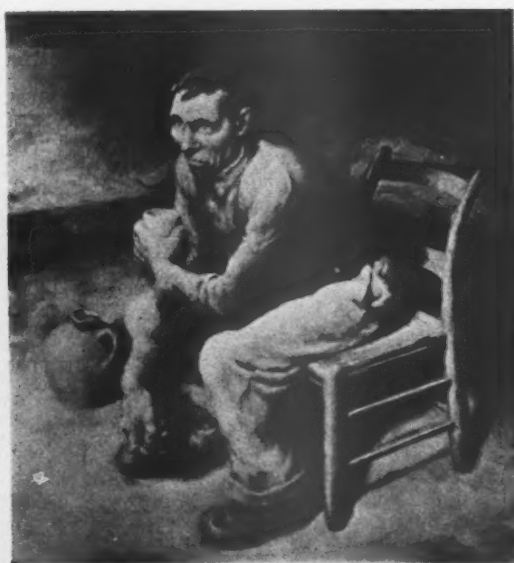
Outstanding in the small but qualitatively select sculpture section (it's encouraging to see a new museum giving sculpture par value with painting), is William Zorach's heroic female nude, *Vita Nova*. This is one of the noted sculptor's most successful efforts, a dynamic idealization of womanhood, vitally alive and beautiful in its full bodied grace.

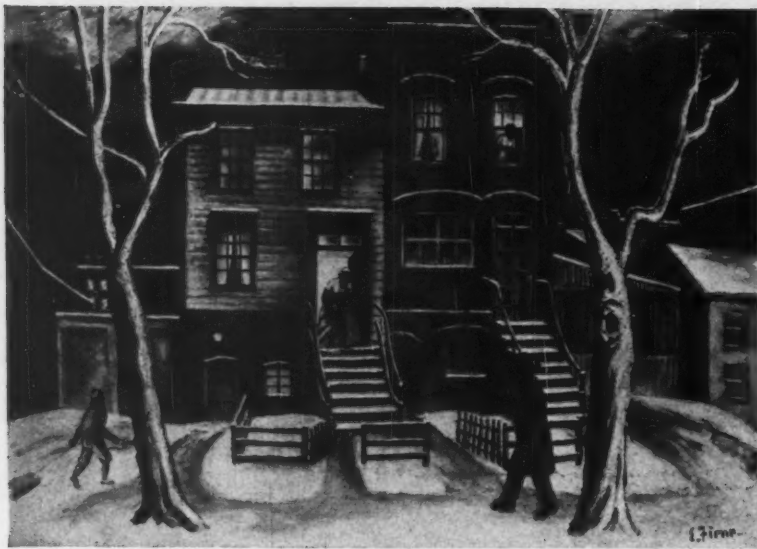
Another important sculptural exhibit is Warren Wheelock's *Sultan of Swat*, done in the semi-precious material of aluminum. Paulanship exhibits a version of his *Celestial Sphere*, mostly of interest to astronomers. Among the smaller sculptures, Margaret Brassler Kane scores with her beautifully modelled and grained wood carving of a fe-

Jane Reed and Doris Hunt: CLARENCE CARTER
Lent by the Ferargil Galleries



Drunken Farmer: JAMES CHAPIN
Lent by Associated American Artists





Coming Home: ERNEST FIENE. Owned by the Swope Gallery



ABOVE—Dunes in November: AARON BOHRD. Owned by the Swope Gallery

BELOW—Against the Rain: ZOLTAN SEPESHY. Owned by the Swope Gallery



male torso. Also, Ellen Key-Oberg with her graceful *Cat* carving, Harry Wickey with his humorous *Salut au Monde* and William Sewell with his abstracted geese indulging in *Courtship*. The late Janet Scudder, Indiana-born, is represented by a bronze *Diana*, a gift of Mrs. Walker Schell.

Among the painting exhibits, several stand out as of more than ordinary quality. Fletcher Martin's *Out at Home*, in which dramatic action is stopped at the crucial moment of the umpire's decision, is one of the few authentic interpretations of baseball painted in recent years. Gladys Rockmore Davis' *Flowers* strikes a particularly rich note of pigmentation. Barse Miller's *Beach Picnic* is a lusty, down-to-earth example of contemporary American genre (once it was almost sold but the prospective buyer spotted a suspicious bottle in the young man's hand). Walt Killam's *Noank Winter* is a strong, harmonious landscape in subdued tones of grey and blue.

Eugene Speicher's noted portrait of Katharine Cornell, lent by the Museum of Modern Art, holds a commanding position. Stuart Davis' *Place Padelou*, lent by the Whitney Museum, does well for the abstractionists. The Alexander Brook is one of the artist's better Georgia subjects. Russell Cowles is represented by his now familiar nude, called *The Parade*, nicely composed and in excellent taste. The artist's title is a masterpiece of understatement. When Franklin Watkins is serious he is good, and in his portrait of William R. White he is both. One of the most eye-filling paintings in the entire show is John Steuart Curry's huge and impressive *Wisconsin Landscape*.

Among the figure paintings prominence is claimed by Bernard Karfiol's reclining, inviting *Flora*, and by Keith Shaw Williams' *Half Nude*, charmingly youthful and notable for its convincing flesh tones. It makes an ideal contrast for Ivan Le Lorraine Albright's realistic, age-battered portrait, *Fleeting Time Thou Hast Left Me Old*. A second Albright is the Chicago Art Institute's *Ah, God, Herrings, Buoys, The Glittering Sea* (what titles!). His brother, Zsissly, is seen in a gay, happy table still life, worlds removed from the somber weight of *Fleeting Time*, etc.

Director Cox has wisely given adequate representation to the ultra-timely expression of surrealism. With accent on original imagination, these five exhibits are valuable in snapping the spectator out of his dream of average still lifes and landscapes. They are Federico Castellon's haunting *Dark Figure* (lent by the Whitney Museum) and his *The Heaven Kiss, Which Is Seeing All Knowing Nothing Even in a Disguise* (figure that one out); James Guy's provocative *Capital Minus Labor*; John Atherton's sharply defined *Americana* (complete with cigar store Indian), and Peter Blume's weird *Buoy*.

While several of our nationally known painters fall down—notably Doris Lee and Max Weber—others are represented by major efforts. Among the latter are Hobson Pittman with *Southern Afternoon*, Clarence Carter with *Jane Reed* and Doris Hunt, Isabel Bishop with *Combing Her Hair*, Paul Cadmus with *Gilding the Acrobat*, Marvin Cone with *Habitation*, Xavier Gonzales with *S. S. Warrior*, Louis Gugliemi with *Fiesta*,



Half Nude: KEITH SHAW WILLIAMS
Lent by Grand Central Art Galleries



Fleeting Time Thou Hast Left Me Old:
IVAN LE LORRAINE ALBRIGHT

Herman Maril with *Winter on a Farm*, George Marinko with *Reconstruction*, Julian Levi with *Preparing the Nets* and Luigi Lucioni with *Vermont Pastoral*.

As a unit, the Terre Haute exhibition is wisely selected, well diversified and ideally designed to give the Wabash Valley a first-hand view of contemporary American art production without the expense of traveling to 57th Street.

The Donor

Here are a few cardinal facts about the man who contributed so generously to art development in the Mid-West. Sheldon Swope was born in Attica, Indiana, Nov. 3, 1843. When the Civil War began he was 18 but immediately enlisted in the 14th Indiana Volunteers, served four years and saw action in the battles of Antietam, Gettysburg and the

Shenandoah Valley Campaign. Returning from the war, he entered the jewelry business under his half-brother, in Dayton. Finishing his apprenticeship with S. P. Freeman, Wabash Avenue jeweler, Swope was soon made a partner and subsequently bought out the other half of the firm. Swope was a shrewd businessman and in time accumulated a large fortune.

During his later years Swope lived frugally in Florida, residing in a small cottage, eating at a boarding house and saving every dollar toward his dream museum (at the time of his death he had in his possession a year's accumulation of Civil War pension checks left uncashed). Comments Director Cox: "It would seem, from the fact that the will was written so early (1903) and from

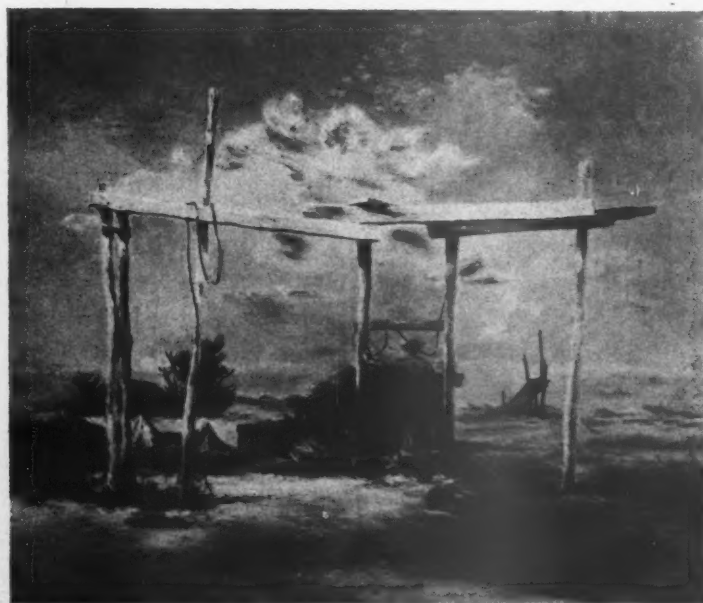
the fact that he lived so modestly, that the idea of establishing the art gallery not only meant a great deal to him, but that he moulded his fortune for that purpose." Swope never married, being survived by several nephews and nieces.

The Director

The youthful and energetic director of the Swope Art Gallery, John Rogers Cox, has already proved himself a capable executive, with the characteristic shrewdness of the typical middle westerner in balancing relative values. He has sound taste, a trained knowledge of art, definite opinions and is young enough to be alert to the changes that are bound to take place in American art during the troubled times ahead.

Cox was born in Terre Haute 26 years ago, descendant of the sturdy and de-

Still Life with Apples: GEORGE GROSZ
Owned by the Swope Gallery



Preparing the Nets: JULIAN LEVI
Lent by the Downtown Gallery



View of Central Exhibition Gallery Showing Zorach's *Vita Nova* (Photos by John Mechling)



View from Director's Office Showing Paul Manship's *Celestial Sphere*

terminated stock that settled the west. After graduating from the State High School in 1933, he took a five-year coordinated art course at the Pennsylvania Academy and the University of Pennsylvania, leaving in 1938 with a B. F. A. degree. Cox then tried his hand at several minor art assignments in New York before returning to Terre Haute, where he took a position in the First National Bank, trustee of the Swope estate. On Jan. 15, 1941, William T. Turman, president of the board of managers of the Swope Art Gallery, selected him as the director. During all these events Cox continued to paint, and his *Hop Toad Road* was exhibited this season at both the Carnegie Institute and the Pennsylvania Academy.

Statement of the Director

John Rogers Cox, when interviewed by the writer, stated the policy of his gallery as follows:

"The Swope Art Gallery will devote the principal portion of its income to the purchase of contemporary American art in the belief that the present day American artists are the masters of tomorrow. We believe this is a sounder business venture in that we could only expect to obtain third or fourth rate Old Masters of doubtful authenticity if we went into that field with the income we have. We would also be required to spend our entire income, and up, for the price of one painting. Then, too, we would be repeating for the thousandth or so time what other institutions have been doing for hundreds of years. We prefer 'to put our gas station on a new corner.' We can do more good that way and we like American art better.

"We also believe that it is possible to pick a sure thing these days without the prejudices and standards that governed art in the past in so-called schools and movements. Naturally we will cull plenty of dead wood, but if a tenth of our acquisitions, at the prices we pay for them now, amount to anything later on, we will have served our ideal.

"This does not mean, however, that we will become an employment agency or a relief office for downtroddens. What-

ever he is, rich or poor, young or old, we will buy an artist's work if it is good, providing we can afford it. That an artist has achieved a certain amount of renown while alive does not mean that we would want one of his duds simply to have his name. We want good examples. We will probably follow hunches rather than reasons.

"We have found that contemporary American art is understood and enjoyed more readily by most people without their having to be lead-piped into an art appreciation course. It is closer to their own lives and without any preconceived

Vita Nova: WILLIAM ZORACH



ideas about art they are more apt to enjoy and understand it—which poor old eulogized art would rather have anyway."

The Building

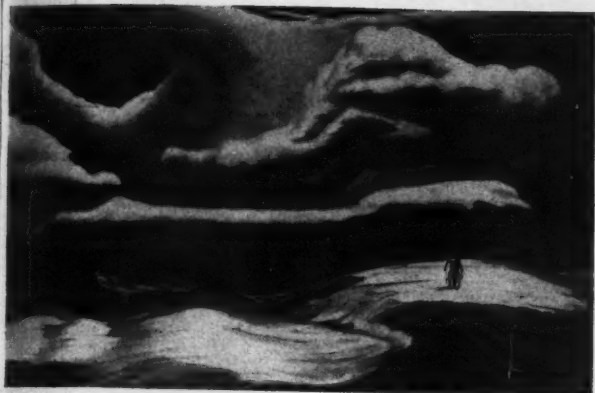
The Swope Art Gallery, located in the renovated Swope Block Building in the heart of Terre Haute where U. S. highways 40 and 41 intersect, provides a modern, well lighted environment for its treasures. There are approximately 10,000 square feet of wall space, divided into a series of exhibition rooms of various shapes and sizes. Aside from a liberal use of glass brick, the galleries are illuminated by indirect florescent lights. Seven different colors, especially mixed to flatter the paintings, prevent eye monotony. Comfortable leather seats are scattered throughout the rooms, giving the museum the informal appearance of being designed for use.

The Latest Purchase

As this issue goes to press, a telegram from Director Cox announces that the latest purchase made by the Swope Art Gallery, its 24th, is Russell Cowles's *The Parade* (see page 8). Lent by the Kraushaar Galleries, it was most recently included in the exhibition of figure painting at the Dallas Art Museum, at which time it was reproduced in the March 1 issue.—PEYTON BOSWELL, JR.

Exhibited in Terre Haute

Titles of the paintings reproduced on opposite page follow. TOP ROW LEFT—*Americana* by John Atherton, lent by Ferargil Galleries. RIGHT—*Reconstruction* by George Marinko, lent by Grand Central Galleries. SECOND ROW LEFT—*Hush, Somebody's Calling My Name* by John McCrady, owned by Swope Gallery. RIGHT—*The Dark Figure* by Federico Castellon, lent by Whitney Museum. THIRD ROW LEFT—*Beach Picnic* by Barse Miller, lent by Ferargil Galleries. RIGHT—*Southern Afternoon* by Hobson Pittman, lent by Milch Galleries. FOURTH ROW LEFT—*Street in Joliet* by Aaron Bohrod, owned by Swope Gallery. RIGHT—*The Wedding* by Carl Hall, owned by Swope Gallery.



April 1, 1942



The Dream: HENRI ROUSSEAU (1910). Lent by Sidney Janis

New York Critics Evaluate Henri Rousseau

SHORTLY AFTER his death in 1910, New York was the scene of Henri Rousseau's first one-man show. Organized by Rousseau's friend Max Weber and held at Alfred Stieglitz's famous 291 gallery, the show stirred up little enthusiasm and practically no support for the strange art of this one-time French customs inspector.

Rousseau is again (to May 3) a New York exhibitor, but this time as an internationally honored talent, shepherded by no less distinguished a sponsor than the Museum of Modern Art. Daniel Catton Rich, director of the Art Institute of Chicago, where the exhibition was first presented, has supplanted Max Weber as the show's organizer, but Weber is still associated with the Rousseau presentation, this time as one of the principal lenders.

The show, which was reviewed in the Feb. 1 ART DIGEST, found an enthusiastic audience in Chicago, a feat it is duplicating in New York. Comprising 50 canvases and drawings dating from 1886

to 1910, the year of the artist's death, the exhibition covers every phase of Rousseau's art, from his realistic little scenes of Paris to the lush jungle compositions.

Reactions of New York critics provide, in a microcosmic way, an accurate picture of the reactions of the larger public, ranging from whole-hearted approval to doubts and disapproval.

Henry McBride of the *Sun*, whose appreciation dates back to 1907, found his earliest appraisals vindicated. And he didn't pass up the chance to say, "I told you so." "What a delightful thing that is to say!" he wrote. "Is there any delight comparable to it?"

McBride characterized Rousseau's *Sleeping Gypsy* (reproduced Feb. 1) "the most imaginative painting to have been produced in this century," and *Storm in the Jungle* as "astounding," *Football Players* as "ridiculous but adorable." *The Dream*, *Rendezvous in the Forest* and *Carnival Night* he also singled out. Of *Storm in the Jungle*

McBride wrote: "The jungle is in an uproar, with all nature in dissolution and yet every storm-tossed tree and leaf and each maddened animal are indicated with an inexorable precision that is past all computation. The longer the picture is studied, the greater does the miracle of its construction become."

At the opposite critical pole was Roy. al Cortissoz of the *Herald Tribune*, who had on earlier occasions classified Rousseau as definitely minor. "Little reason," he stated, "is offered on the present occasion for a revision of that judgment." Cortissoz took issue with the show's sponsors for terming Rousseau "great."

"I do not think he had anything of greatness in him," the *Herald Tribune* critic wrote. Rousseau "had a gift, but he never learned conclusively to use it. . . . There is a pathetic naïveté about his work. . . . Rousseau's art is personal and mildly beguiling. It remains, however, the art of a minor painter."

Cortissoz liked some of the small, freely brushed landscapes and, best of all, *Carnival Evening*, in which he felt that the artist had "shot his bolt." The later pictures of jungles and animals, he concluded, "are curiously repetitious and mannered."

Emily Genauer of the *World-Telegram* came away from the show wrestling with imponderables. "The Rousseau riddle remains unsolved," she wrote, emphasizing the chasm between the pictures she judged excellent and those she described as "gauche, awkward, labored."

Continued Miss Genauer: "How reconcile Rousseau's utter lack of taste in his art enthusiasms (the banal Bouguereau was his ideal all his life) with the sense of pictorial order, rhythm and sensitivity which marks his own best work? Lastly, what irony that the little amateur Rousseau, worshipping the worst in the art of his time, should himself have been admired by such giants as Gauguin and Renoir!"

The Modern's Rousseau show was equally unconvincing for Edward Alden Jewell of the *Times*. Although he described the show as "one of the most piquant and engrossing experiences of the season," Jewell was at a loss to explain the lack of chronological development in the artist, the jumping from primitivism to something approaching sophistication, and then back to complete primitivism.

"Consider then the expertly stylized design of the jungle piece, *Tiger Attacking a Buffalo*, then turn to the quite absurd *Game of Football*, and see if you find it easy to explain the fact that both were painted in the same year, 1908. Again, the typical and, at best, quaintly entertaining *Portrait of Joseph Brummer*, is dated 1909, one year before Rousseau painted what is now commonly looked upon as his supreme masterpiece, *The Dream*."

Jewell's conclusion: "On the 'primitive' side Rousseau may be esteemed one of the more interesting of the thousands of 'folk' artists that are to be met with in any period. But it is outside that realm that, occasionally, he produced canvases (just a few in all, I suspect), that merit a place among modern art's outstanding achievements."

Artists of Brooklyn Seen in 26th Annual

THE ARTISTS of Brooklyn have banded together to present, for the 26th year, an exhibition of their work in the Brooklyn Museum. Their current show, on view through April 19, "proves interesting enough, as these big group annuals go," wrote Edward Alden Jewell in the *New York Times*. "Much work, in whatever medium, is no more than fair in quality and some of it is manifestly poor, deficient in technical skill and confessing a fatal lack of freshness and inventiveness in the realm of ideas. On the other hand, particularly in the oil section, there are cases that afford real pleasure."

The jury of award—Ivan G. Olinsky, Ulysses A. Ricci and John I. H. Baur—named William Thon's *Winter and Old Timber* the top oil exhibit, netting the artist a \$100 Defense Bond. Robert Laurent, instructor in the Brooklyn Museum School, also was awarded a \$100 Defense Bond—for his *Kneeling*, a

bronze. A \$50 Bond went to John O'Hara Cosgrave for his watercolor, *Land's End*, and \$10 in Defense Stamps to Isaac Friedlander for his woodcut.

William Starkweather, Gordon W. Colton, John I. H. Baur, Ivan G. Olinsky and Ulysses A. Ricci acted as jury of selection. They admitted 97 oils, 62 watercolors, 23 black and whites and 28 sculptures to the annual.

Oils selected for special mention by Critic Jewell were Ella Jackson's "boldly and refreshingly and humorously original" *Red Sofa*; Miklos Suba's "gay" *Barber Shop*; Florence Serra's *Harlem*; Agnes M. Richmond's "crisply and ingratiatingly sensuous" *The Breakfast Table*, Abraham Walkowitz's *Old Tree*, and the Thon prizewinner. Watercolors to land on Jewell's preferred list are John I. Bindrum's *Samaritan*, Harry Helfman's *Canarsie*, Ferdinand Nadal's *Midsummer Frolic*, Winthrop Turney's *Ink Berry* and Cosgrave's *Land's End*.

Buck Barnes Bites Again

ONE OF THE most widely known characteristics of Dr. Albert C. Barnes, collector, educator, connoisseur and master of invective, is his implacable scorn for both the lay and the art press. Consequently, when word recently circulated to the effect that the volatile Doctor from Merion, Pa., had consented to a series of articles to be run in the *Saturday Evening Post*, many an editorial eyebrow hit the hairline.

The first article in the series, written by Reporter Carl W. McCardle in a punchy, anecdote-ridden slick-paper style, had hardly been out a week when fiery tempered Dr. Barnes reached for his pen, dunked it lightly in acid and penned a stout protest.

His answer, published in brochure form under the title *How It Happened*, charges Author McCardle with bad faith, failure to live up to the terms of written agreements and takes the *Saturday Evening Post* soundly to task for not withholding the articles.

"McCardle's articles," wrote the Doctor, "are written in a breezy, swiftly-moving style that entertains and amuses the reader. The model is borrowed from Horatio Alger and adorned with the full and skillfully used bag of tricks of slick newspaper reporting. Its style is not original with the author but is rather an eclectic mixture of characteristics of several well-known writers for popular magazines."

"It seems to me," Dr. Barnes continued, "that I emerge from McCardle's articles too much like a warrior-hero with boots licked too clean. To an informed psychologist, this indicates that what the author has subconsciously produced is a phantasy-portrait of himself as he would like to be and would like others to think he is. . . .

"Many of the incidents and events, and most of the quotations ascribed to me in McCardle's articles, I learned of for the first time in the galley proofs; indeed, some of the tales and nearly all of the supposedly verbatim reports of my sayings, are really whoppers. McCardle's story shows that any sort of event is sufficient to stir his imagination to convert that event into a sensational cock-and-bull story. . . .

"To sum up, McCardle constructed an elaborate series of fairy tales out of the record of my thirty years' efforts to advance the educational and cultural interests of America. The *Saturday Evening Post* bought these fairy tales for a large sum of money and broadcast them to millions of people after the editor of that magazine had been informed that the author had no moral right to sell them and the magazine had no moral right to publish them.

"The editor ignored, spurned, our offers to let him examine the evidence, in proper legal form, when it was offered to him.

"The story, based upon verifiable records, is herewith published so that the court of informed public opinion may arrive at its own judgment upon the moral questions involved."

Thus endeth the chronicle from Merion, where the tall scorn grows.



Seven Virgins: HUGO ROBUS

Whitney Presents Progressive Sculpture

PROGRESSIVE, indeed, is the Whitney Museum's current display of sculpture by 22 artists, comprising a carefully selected representation of the more-modernly minded contemporaries. Judging by the exhibited examples, most of the artists believe in simplified planes, bulk, essential details and emphatic subjects. There is neither frog nor faun in the entire show.

Some, however, sculp too persistently at the top of their voices. Alexander Stoller, for example, exhibits a towering and ill-proportioned lady *From the Fields*, while Minna Harkavy's *Man* (much more modest than Jacob Epstein's account of the same subject) seems a little too much on the genderless side. There is more point to Oronzio Maldarelli's well designed and vigorous horse group called *Rivals*. The same holds for the impressive Negro singer in *Spiritual Awakening* by Richmond Barthe, the familiar and once controversial *Abe Lincoln* by Louis Slobodkin and the sturdy *Adolescence* by Berta Margoulies.

Aaron Goodelman exhibits one of his balanced industrial subjects, Marion Walton shows a female *Resolution* that looks something like an Egyptian statue guarding an ancient tomb, John Hovaness has an interesting *Guerrillas* and William Zorach a strong piece called *Conflict*. Other striking items are *Flight* by Milton Hebard, the crowded and rhythmic *Seven Virgins* by Hugo Robus, and *Caprice* from Anita Weschler's successful *Hail and Fairwell* series.

The other exhibitors, most of whom make creditable showings, are Concetta Scaravaglione, Alfeo Faggi, Nathaniel Kaz, Simon Moselsio, Carl Schmitz, Jose De Creeft, Robert Laurent, Chaim Gross, and Bruce Moore.

Wyeth Wins in Florida

Popular favorite at the Clearwater Art Museum's sixth Annual Exhibition of contemporary American painting was N. C. Wyeth's *Marshall Farm*. Wyeth's picture is smoothly handled in egg tempera and gesso, and shows a group of dark-toned farm buildings silhouetted against a green-blue evening sky. The voters in expressing why they liked this picture best frequently used the words "calm," "peace" and "simplicity."

Luigi Lucioni's very realistically painted *Botticelli Print* ranked second in popularity; Herbert Meyer's naturalistic landscape, entitled *Cold January*, finished third.

Duo of Guild Exhibitors

Caroline C. Marshall, Connecticut artist, exhibited canvases last month at the Studio Guild, New York. Reported Carlyle Burrows of the *Herald Tribune*: "Very simple in style, they range poetically from the dim mood of a sultry forest pool, to the fresher, clearer statement of a grove of birch trees in sunlight." Fellow exhibitor at the Guild was Zoe Shippen, whose pastel portraits, according to Burrows, were "skillfully and surely handled."



A Hermit or Poet: TINTORETTO

Princeton Given Fine Tintoretto Panel

A SMALL, intense panel by Tintoretto, titled *A Hermit or Poet*, has been presented to the Princeton University Museum of Historic Art by Mrs. Henry White Cannon, who acquired the work through the Koetser Gallery of London and New York.

The panel came to the Koetser Gallery from Sir Claude Alexander of Mauchline, Scotland, and was shown at the Toledo Museum during its "Four Centuries of Venetian Painting" exhibition in March, 1940.

"As a painting it is a magnificent example of Tintoretto's *furia*, which such finicky Florentines as Vasari disapproved," writes Frank Jewett Mather, Jr., director of the Princeton Museum. "The picture is painted on a rather thin fir panel which has stood amazingly for nearly four centuries. The composition

is integral, for the bare wood is preserved all around. . . . It is not a fragment, nor a cut-down picture.

"The composition, unlike the self-contained Renaissance arrangements, tends to overlap and strain at its bounds. Analogies in Tintoretto's own work are the *Agony in the Garden*, at Santo Stefano, early 1580's, and the two magical landscape panels, about 1586, devoted to the Magdalene and St. Mary of Egypt, in the School of San Rocco. In these we see the same subordination of the figure, its relegation to a corner, and a very similar sweep of the brush in creating light and foliage.

"We may safely date the Princeton Tintoretto somewhere between 1585 and 1590. Apparently this sketch was never used for a big canvas. . . . It is possible, even probable, that any plan for a big

picture had to be put aside when in 1590 Tintoretto accepted his greatest and final task, the *Paradiso* for the Ducal Palace."

From a 17th century inscription on the back of the panel it is established that this work was once stored in the Poggio a Cajano, the famous Medici Villa which ceded many fine pictures to the Uffizi a century and a half ago.

"It is interesting to note," concludes Professor Mather, "that the picture has been added to the Cannon Collection, which, for a matter of 40 years, was in the villa La Doccia, a short walk from the Poggio a Cajano."

Reiffel Dies at 80

CHARLES REIFFEL, widely known American landscape painter and one of the founders of the Silvermine artists' colony, died in San Diego, California, March 14, after a long illness. He was 80 years old.

A self-taught artist, Reiffel was born in Indianapolis, later worked as a lithographer in Buffalo and New York City, moved to Connecticut and later to California. His paintings, after he had turned from lithograph to oil, gained entrance into most of the important national exhibitions, where they took an impressive number of important awards.

Of Reiffel's art, Director Reginald Poland of the San Diego Fine Arts Gallery, wrote: "Most of all line, color and design, toward decorative canvases, concerned him. Often his paintings were dramatic compositions of interrelated, monumental forms; sometimes they suggested tapestries of dynamic, rhythmically interwoven lines. He used greens with great life and refreshing lushness."

Surviving are the artist's widow, Mrs. Elizabeth F. Reiffel, his brother, William E. and a nephew, William E. Reiffel, Jr., all of Los Angeles.

Plans for Thumb Box Annual

Gladys Andes, director of the Barbi-zon-Plaza Galleries in New York City, has announced that her gallery will this summer hold its third annual Thumb Box Show. Opening May 4 and continuing through October 1, the exhibition will present groups of four exhibits (12 by 14 inches in size) by as many artists as the gallery can accommodate.

Miss Andes is now choosing the artists to be included. Artists whose ability is of professional standard and who wish to be represented may call the gallery and make an appointment to show their work. There are no prizes, but sales, on which no commissions are charged, are usually good. Prices range from \$15 to \$50. Further details are listed in the Digest's "Where to Show" column.

Masterpieces in Montreal

The Montreal Art Association's recent "Masterpieces of Painting" exhibition (see Feb. 15 Digest) attracted a total of 76,964 visitors during its five-week run, with a closing-day record of 8,716. These figures are particularly meaningful in view of the museum's total attendance for last year: 88,000.

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Charles Vezin Dies

CHARLES VEZIN, who retired from business at the age of 61 to begin a career in art, died March 13, after a brief illness, in a Coral Gables, Florida, hospital. He was 84 years old.

Born in Philadelphia and educated both here and in Germany, Vezin began life as a traveling salesman, later, in 1895, founded a wholesale drygoods firm with which he remained associated until his retirement in 1919 to take up art. The *New York Times*, referring to this move, quotes Vezin as saying, "I shook off the shackles of business to become a free man, with nothing to consider but the joy of work."

Vezin, who did not begin his study of art until after he was 40, received early instruction from Frank Du Mond and other contemporaries. He turned to the Brooklyn harbor and New York's downtown skyline for subject matter, a field in which he achieved fame and won inclusion in exhibitions at such institutions as the Carnegie Institute, the National Academy, the Corcoran Gallery, the Pennsylvania Academy and the Worcester, St. Louis and Brooklyn museums.

Before retiring permanently from business, Vezin had evidenced his interest in art, serving as president of the Art Students League from 1911 to 1915 and as president of the Salmagundi Club in 1914. Vezin was also a member of numerous other art societies.

Surviving are two daughters, Mrs. Louise V. Niles and Mrs. Zillah V. Holmes, and two sons, Charles and Cornelius D. Vezin.

Flemish Primitives in Benefit

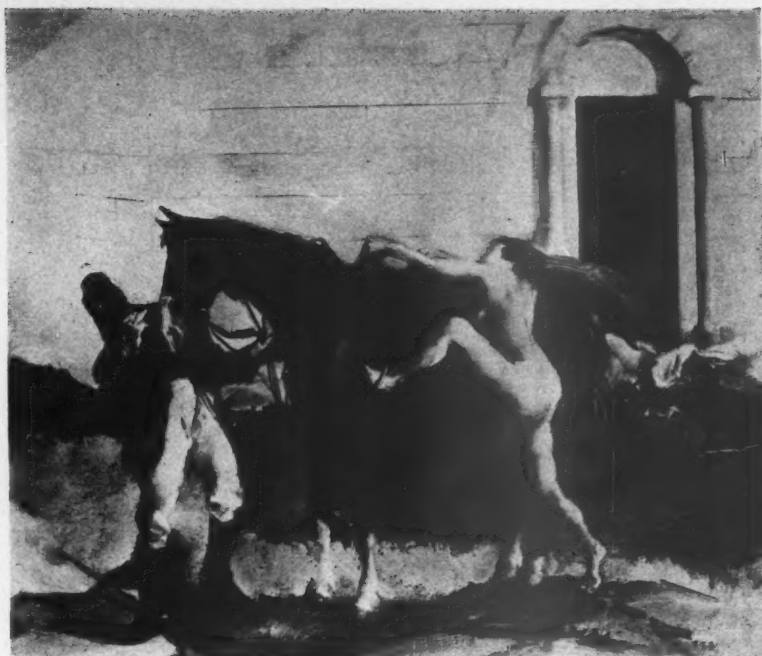
Under the sponsorship of the Belgian Ambassador-at-Large, George Theunis, the Knoedler Gallery will present, beginning April 13, an exhibition of Flemish primitives for the benefit of the Belgian sailors now fighting with the United Nations. The 30 primitives, which will remain on view through May 9, include four recently discovered works by Hans Memling, Dirk Bouts, Hieronymus Bosch and Petrus Christus that have never before been publicly shown.

Van der Goes, Gerard David and Maistre de Frankfurt are other artists to be represented. Among the lenders are the Brussels Museum, the Detroit Institute, J. P. Morgan, Charles V. Hickox, Dr. A. Hamilton Rice and Jules W. Bache. The exhibition will be reviewed in a subsequent issue of the *Digest*.

To Be Sold for Soldiers

To raise money for the extension of its Armed Services Program, the Museum of Modern Art, New York, will conduct a sale of paintings, watercolors, drawings and prints by noted artists, past and present. The pictures are being donated by friends of the museum, by art dealers and collectors. More than 100 have already been received. Several hundred are expected by May 6 when the sale will open to the public with an exhibition at the museum.

The sale-exhibition, with all entries carrying a price tag, will continue through May 28. The affair will be terminated by an evening party to be held in the museum's garden.



Lady Godiva: ELIZABETH SPARHAWK-JONES

Personality and Humor of Sparhawk-Jones

ELIZABETH SPARHAWK-JONES occupies a place entirely her own among our great horde of American artists. With considerable imagination and with an individual technique, this visionary artist weaves legends and landscapes in paint, as may be seen in her current show at the Rehn Galleries, until April 4. Working loosely with watercolor on airplane linen used by the Wright Brothers years ago, Miss Sparhawk-Jones speaks with a personal accent. Except for forceful drawing and compact flesh tones, there is a vague under-water quality about these blue-green creations, especially in the shadowy *Dreamer* and *The Generations*, the latter depicting bent old men on gaunt horses.

More literal, and yet fanciful, are the wood interior called *New Hampshire*, *September 1938* and *Trist* with its prone

marble statue and a red-cloaked figure in a haunting setting. In the more familiar Sparhawk-Jones manner is the burial scene inspired by the death of poet Edward Arlington Robinson, while in a more daring vein is *Lady Godiva*, showing a determined young horsewoman and a discreet coachman. Refreshing and emphatic is Miss Sparhawk-Jones' interpretation of this famous ride, comparable in historic overtones to Paul Revere's hurried night trip.

Not Looting

CONTRARY to currently held beliefs, the *New York Times* states, the Germans are not looting the art treasures of the Netherlands.

The report, emanating from London and founded on official sources, states that "an accurate check on such traffic is most difficult. All that can be said is that no well-known Netherland work of art has turned up in German hands, and that while some may have been smuggled out of the Netherlands, the number has not been sufficient to arouse the indignation of Netherlanders living in Britain."

The *Times* story continues, in part: "What might be called, for want of a better name, the fine arts division of the Ministry of Economic Warfare has long been pestered with a plague of copies, few of them even passably good. They are flowing to the Americas from European neutral countries, generally as part of refugees' private possessions."

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McSorley's: LOUIS BOUCHE

Bouche Holds Best Show of Career

DESPITE the war and its full tragedy, the current season has been a sort of "coming of age" period for several leading painters. Latest of the contemporaries to stage the "best show" of his career is Louis Bouche, who is holding at the Kraushaar Galleries an exhibition so varied and so accomplished as to seem almost like a retrospective of the best years of his life. Yet it includes only recent work. Bouche is one of those uneven painters who can turn out bad things as consistently as he can good ones, but the current show (until April 18) is composed almost entirely of successful canvases.

Bouche can always be depended upon for original statements. He has an eye for contemporary scenes and events and paints them with the typical Bouche twist. He is vitally interested in every phase of big city life. He rides ferry boats, visits bowling alleys and pool

rooms, explores the city's outskirts for industrial scenes and stops in at McSorley's for a glass of beer. The painting of this famous bar, owned by the University of Nebraska, is one of the best canvases in the show.

Bouche, who prefers a subdued palette to a more intense one, is especially apt at building up patterned compositions, such as the street corner *Sidewalks* and *Bowlmor Bowling*. A field day for a painter is the large whimsical creation, *Wildflowers*, showing a barefooted tramp in a Chesterfield coat sniffing at a cluster of flowers.

Brooklyn Students Exhibit

Students of the Brooklyn Museum School are, through April 12, holding their annual exhibition of oils, watercolors, drawings, sculpture and etchings. The show is held in galleries of the Brooklyn Museum.

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Sloan, Pro and Con

ALICE BRADLEY DAVEY's critical championing of Sloan's cross-hatching, quoted in the last issue of the *Digest* from the *Chicago Sun*, drew raised eyebrows in some quarters, denunciations from others. One of the denunciators, a certain H. Boswell McBride, took emphatic issue in a letter published in a subsequent issue of the *Sun*.

Claimed Chicago's McBride, who labelled Miss Davey's article a "shameless fanfare:"

"How can Sloan's art be 'modern' when it owes nothing to the color discoveries of Impressionism or Expressionism, nothing to optics or psychology? That cross-hatching and tattooing, with which he crochets the model, functions neither as line, nor form, nor light, nor as broken color; it is, rather, a meretricious device to camouflage the artist's appalling banality.

"Sloan's description of forms, his use of light and shadow are more academic than even those of his famous pupil, Reginald Marsh. This essential banality is even more apparent in the passionless routine with which he approaches a wide variety of subjects. Whether it is a studio nude, a *Sante Fe* landscape, or a stale satire, it bears a faint odor of decay; behind it all yawns the tired bourgeois."

Countered Miss Davey, who stood her ground firmly: "... to call Sloan's approach 'a passionless routine' is to seem psychologically inept. You may not like his peculiar passion, but it exists and it is no photographic frenzy. And to call his description of forms 'banal,' or to class him with Reginald Marsh, is to have judged without seeing.

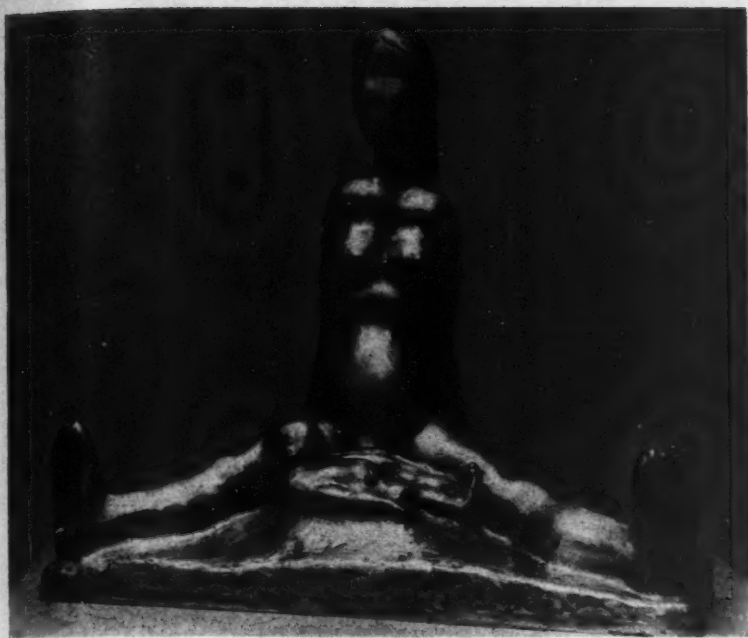
"Perhaps this judgment springs from a confusion between academic banality and the use of varnish as a painting medium. It would be a pity if Modernism, or the painters of 1942, rigidified into a new Academy—incapable of penetrating resemblances and seeing originality wherever it appears before the eye."

Opens New Mexico Gallery

Mr. and Mrs. Albert G. Simms have opened to the public the *La Quinta Gallery*, located in the brilliant light and air of Albuquerque, New Mexico. The gallery, which is being managed by Willard Hougland, former mid-west businessman and book collector, has announced a full schedule of exhibitions, with the artists of Taos holding forth during April. (Santa Fe artists had their inning during March).

It is Curator Hougland's plan to help bridge the gap that separates the artist from his public. The Gallery, which will charge no commissions on sales, will nevertheless stress sales, thus serving effectively the large number of artists who make their home in the Southwest. The public, too, will benefit, through the educational and recreational aspects of the exhibitions. Certainly a more appropriate time could not have been chosen for a venture of this nature.

Following the close of the Taos show, *La Quinta's* galleries will be hung with the work of two nationally prominent local artists, Peter Hurd and Henriette Wyeth, (during May).



Beginning: JOHN B. FLANNAGAN (Bronze, 1941)

A Decade of Flannagan's Sculpture Reviewed

LAST JANUARY, just before he tragically ended his life, Sculptor John B. Flannagan was planning with Curt Valentin, director of the Buchholz Gallery, New York, a retrospective exhibition of his work. Flannagan's untimely death, however, brought a change in plans. The retrospective, which was to have opened last month at the Buchholz Gallery, has been postponed until next fall, when the Museum of Modern Art will sponsor a review of Flannagan's career. Instead of the originally scheduled exhibition, the Buchholz Gallery is presenting, until April 11, a group of Flannagan's drawings and 24 sculptures, all executed between 1930 and 1941.

Flannagan was acutely sensitive to the texture, solidity and shape of his material, and in all his sculptures these qualities are preserved, accentuated and linked organically to his aesthetic concept. This tight union between the sculptor's creative urge and the essential quality of the stones he worked, kindled a glow of life in such adamantine substances as granite. Flannagan respected the tough resistance of granite. He pushed it only far enough to shape the essential forms of his subject, and these he orchestrated in simple, dignified rhythms. *Monkey and Young, Head, Lady with Fox, Sleeping Head and Monkey* are excellent examples.

Similar in character is *Dragon Motif*, in bluestone, and, in bronze, his well known *Jonah and the Whale—Rebirth Motif*, a tense surfaced, compact work. Totally different in treatment is another bronze, *Beginning*, in which form, though kept to its simplest state, is articulated more clearly, and surface rhythms, as is appropriate in bronze, are more fluid and rapid in movement. (*Beginning*, being the last work to come from Flannagan's studio, marked the end of his career.)

Flannagan's conception of the sculptor's art is vividly evident in the Buch-

holz display. It is also set forth by him in an article appearing in the March issue of the *Magazine of Art*.

"Often there is an occult attraction in the very shape of a rock as sheer abstract form," Flannagan wrote. "It fascinates with a queer atavistic nostalgia, as either a remote memory or a stirring impulse from the depth of the unconscious . . . The eventual carving involuntarily evolves from the eternal nature of the stone itself, an abstract linear and cubical fantasy out of the fluctuating sequence of consciousness, expressing a vague general memory of many creatures, of human and animal life in its various forms . . .

"The artist remembers, or else is fated by cosmic destiny to serve as the instrument for realizing in visible form the profound subterranean urges of the human spirit in the whole dynamic life process—birth, growth, decay, death."

Lois Tracy in New York Show

Lois Bartlett Tracy, who is exhibiting 16 oils at the Studio Guild, New York, through April 11, has used her talented brush to set down the mood and spirit of such widely divergent locales as the Florida sea-side and the New Hampshire mountain country. Besides the palm trees, sand and green ocean of the Florida coast, Miss Tracy has recorded inland scenes, among them *Black Bottom Quarters*, an airy depiction of a semi-squalid Negro town. The New Hampshire canvases, most of them painted during the past months, are full of the moist whiteness of New England winters.

Concurrent with the Tracy exhibit is a varied showing of small watercolors and oils by Dorothy Granville, many of them spirited ocean-side vistas. Full colored landscapes and studies of gulls and birds round out Miss Granville's display, which is distinguished by a pleasant decorative quality.

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Earl of Northbrook

Exhibited: Royal Academy 1902

Described: Smith, Vol. VIII, p. 379, No. 411

Described: J. P. Richter Catalogue 1889, p. 189, No. 247

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Four Arts Annual

THE SOCIETY OF THE FOUR ARTS at Palm Beach, Florida, is holding, until April 2, its annual Members' Exhibition, its last show of the current season. Comprising works by member artists and by guest exhibitors, the affair was assembled under the direction of Mrs. Daniel J. McCarthy.

The \$100 Mrs. Paul Moore prize for the best painting on view went to John Wyeth for his pastoral *Stony Brook, Princeton*, with honorable mentions going to Channing Hare for his fresh, clean-cut portrait of Mrs. Wilmot Kidd, and to Buffle Johnson for her stylized *Self-Portrait*.

The \$100 Mrs. Maude Howe Elliott prize for the "most poetic" exhibit went to William Thoeny for his impressionistic *Broadway*.

Top watercolor prize (\$50), drawn from the Ernest G. Howes Fund, went to Hilton Leech for *Wheatfield*, followed by Clayton H. Staples, whose *After the Rain*, took honorable mention in this class.

The \$50 Howe award for the best sculpture in the show was taken by Helen Q. Remsen with *Hoseah*, a Negro head. Harold Swartz took the honorable mention with his *Seated Woman*. A third \$50 prize, donated by Mrs. Mercer Walker, will be awarded at the close of the exhibition based on the vote of the show's visitors.

Van Young Advances

OSCAR VAN YOUNG'S realm is not a pretty one. He cruises through the dilapidated fringes of sprawling Los Angeles and puts his pigment-loaded brush to work recording tumble-down houses, leaning store fronts, cluttered yards and fences that hang in shreds.

But, ironically, there is beauty in Van Young's record; not beauty of subject, but rather of treatment, of texture, of compositional rhythms. All are exemplified in the Van Young canvases on view through April 15 at the James Vigeveno Galleries in Westwood, California, in the bailiwick of Los Angeles.

Van Young, who as reported in the last issue of the *DIGEST* took a \$300 prize at the current Chicago annual, won the approval of local critics. The artist, wrote Herman Reuter in the *Hollywood Citizen-News*, "is definitely to be included among those whom pigment has taken a liking to. There is hardly anything it won't do for him. It gives him richness, broken color, smooth textures, rough textures—whatever he demands."

Wrote Alma May Cook in the *Herald Express*: "Van Young brings to his subjects a deep feeling of vibrant color, a tonal quality and beauty and poetry."

Jersey Views Schellin

Robert Schellin, Wisconsin-trained artist now teaching in New Jersey, is exhibiting oils, temperas, pastels and black and whites at the Artists of Today Gallery in Newark. The show, on view through April 13, encompasses as wide a range of subject matter as it does media. On view are figure compositions, portraits and landscapes of Wisconsin as well as rugged depictions of the distinctive Maine Coast.

And a Little Bird Shall Lead Him

THE CURRENT THRILLER on Fifty-Seventh Street is to be found at the Valentine Galleries where three rooms of fairyland horrors by Max Ernst may be publicly viewed through April 11. Witches, half-woman and half-bird, inhabiting slimy brack and oozy quagmires upon which crawls everything under the sun, or at least an encrustment of sundry things that might be found at the bottom of a well—toads, dead birds, bones and reptilian low-lives. All are painted in a clever realistic technique, the hall mark of the surrealist school.

Ernst's prize horror is the iridescent *Antipope*, rampant with nightmare material ranging from a repulsively proportioned fair maiden leaning against a horse-headed creature to an approaching monster, partly clad in a fungi robe, whose horse face is piled high with owl heads.

Built up almost entirely of corrosion and sponge-like substance is *The Harmonious Breakfast*, as is the frightening *Swamp Angel* and *The Painter's Daughters*, lavishly garbed in defunct vegetation. Wearing a magnificent feathered cloak and owl hood is the Goya-like mistress in *La Toilette de la Mariée*, while hints of a lost civilization are contained in the vast *Endless Town* and *The Fascinating Cypress* with its sponges appearing like undersea forms suddenly transplanted to a hill-top.

Ernst was bothered by nightmares at an early age. Measels did it. The boogey men were not first discovered, surrealistically speaking, from "peeping through a knot-hole in Grandma's wooden leg," but in a wooden panel opposite the boy's bed, whence emerged the first menacing nightingale to haunt him during his 50 years. From then on bird creatures became an important part of Ernst's life, even to the point of receiving council from the eagle who hatched the egg of his pre-natal life. That bird, we are told, followed the plane which brought Max to this country on July 14, 1941, and has now "built its nest in a cloud on the East River"—probably keeping a convex eye on Ernst's American publicity.

Antipope: MAX ERNST
At Valentine's to April 11



The Art Digest

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Old Cemetery: WALDO PEIRCE

Waldo Peirce Exhibits Zestful Watercolors

ONE OF THE MOST stimulating exhibitions currently in New York is the first watercolor show by lusty, honest Waldo Peirce at the Midtown Galleries through April 18. The gusto of this unpredictable painter, so well remembered in his oils, also flashes through his watercolors of rural comments, woodland interiors and land-and-water compositions. Here again are seen certain motifs made familiar in his oils—the stocky brown horses, the hay field and cider press, inlets and harbors, all executed with zest and sparkle.

Peirce's nervous vitality makes him particularly adept in recording tangled

brush and massed wood interiors. He maintains a uniform color scheme, and if he starts in a light key as in *Jones Port* he keeps it there, or if he goes in for dramatic darks, like in the *Old Cemetery*, he manages to retain the effect with a brooding sky and shadowy trees, relieved only by the sunlight on dried grass and the white tombstones (note artist's initials on one). Peirce's love for homey things and his friendly spirit is reflected in the group of barnyard hens, which bear some resemblance to the group of busy ladies in *First Aid*, supervised by Waldo's wife, Alzira.

Ohio Counts the Art Riches of Her Past

OHIO, sometimes called the birthplace of Presidents, has also contributed to the nation's cultural heritage a notable list of artists. To call attention to this phase of the State's productiveness, the Butler Art Institute at Youngstown has assembled an exhibition called "Ohio Painters of the Past," which remains on view through April 12.

Star attraction of the show is a canvas by Ohio-born George Bellows, *Geraldine Lee No. 2*, which the Institute has just acquired. A vigorously conceived, powerfully painted portrait, this canvas was formerly in the collection of William S. Stimmel of Pittsburgh and has not been publicly exhibited since purchased by Stimmel in 1914.

The show gains historical depth by going back almost a century and a half to pick up such prominent 19th century artists as Thomas Cole, who spent his early years in Ohio; David G. Blythe; William T. Mathews, "painter of presidents," who lived in Massillon and Canton; Archibald Willard, whose *Spirit of '76* eclipsed its creator in fame; Alexander Wyant, born in Port Washington and a nationally honored landscapist; Frank Duveneck, whose famous career brought artistic honor to Cincinnati; and later figures like Kenyon Cox, who was born in Warren; Robert Blum, John Twachtman and Joseph De Camp,

all Cincinnati-born; Louis Loeb and Max Bohm of Cleveland, and Glenn Colemann, Springfield-born artist who became noted for his New York scenes.

The paintings on view, all typical examples of the artists they represent, were loaned by the Cleveland, Cincinnati, Toledo and Massillon museums, by the Whitney Museum, by the Minneapolis Institute, the Grand Central Galleries and by private collectors.

Detroit Picks 14 Exhibitors

The Detroit Institute of Arts announces that its 27th annual exhibition of contemporary American art will open April 9 and will continue through May 10. Whereas past annuals have presented large numbers of artists to make up a cross-section exhibition, the 1942 edition will comprise work by 14 Americans, each of whom will be represented by five selected examples of his work.

The show, which will be reviewed in a subsequent issue of the *Digest*, includes four nationally known exhibitors from the Detroit area: John Carroll, Zoltan Sepeshy, Carlos Lopez and Sarkis Sarkisian, and, in addition: Arnold Blanch, Alexander Brook, Charles E. Burchfield, Clarence Carter, Stuart Davis, Emil Ganso, William Gropper, Marsden Hartley, Knaths and F. Watkins.

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Victory: ARCHIPENKO (1942)

Engraved in Oil

ALEXANDER ARCHIPENKO, internationally known Ukrainian-American artist, is holding his 49th exhibition in the United States, at the Katherine Kuh Gallery, Chicago, until April 18. The 50th is scheduled for New York City next winter.

Archipenko has the type of creative mind that is ever on the quest for new methods, new means of expression. In his Chicago exhibition he is unveiling another pictorial experiment, a medium he calls "engraving in oil." The artist claims that with this medium he can produce unusually fine textures. *Victory*, reproduced above, reveals something of the effect obtained. Also included in the Chicago show are five new pieces of sculpture in terra cotta with polychrome, one marble, three bronzes, six oil paintings, and a group of gouaches and drawings—all telling testimony to the versatility of this prominent artist and teacher.

Identify Yourself

The DIGEST has reported numerous instances in which artists sketching out-of-doors, within sight of naval and munitions establishments, have been apprehended by police and held for extensive questioning. These protective measures are absolutely essential in war time, and, as even the apprehended artists agree, display a commendable alertness on the part of those trusted with the nation's domestic security.

During the summer months both coasts will be, in spots, densely populated by artists, most of whom will want to paint and draw out-of-doors. Their work will often take them, unintentionally, near restricted areas. Artists can therefore make it easier for themselves and lighten the burdens of security officials by carrying at all times positive identification, preferably a notarized birth certificate.

Up From the Sea

REPRODUCED below are two of a set of six Jacobite wine glasses which are on exhibition in the antique department of the Steuben Company's New York show-rooms after surviving a veritable saga of the sea. As reported in the last issue of the DIGEST, a shipment of glass was dispatched to this country by Cecil Davis, famed London antiquarian, last October on the vessel *Antiope*. The ship was shelled and sunk shortly after leaving port with, apparently, complete loss of cargo. More than a month later, however, word reached London that a case of glass had washed ashore near King's Lynn on the English coast.

On inspection, it was found that several small pieces had been pilfered, but that there was no breakage except in the case of the stopper of one decanter, which was filled with North Sea water. The abundant quantities of wood wool with which the glass had been packed made it buoyant. All items were repacked and reshipped. They are now on view at Steuben's, unmarked by their adventure.

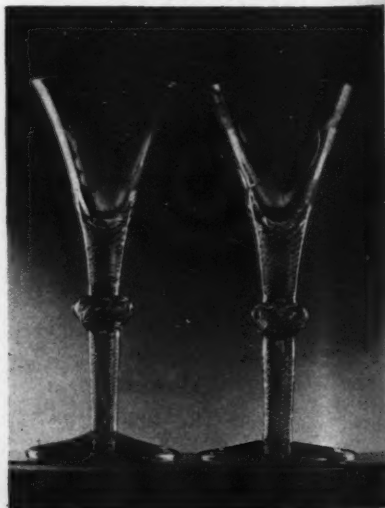
The two reproduced wine glasses, dated between 1770 and 1780, have air-twist stems, trumpet bowls and are six and three-quarters inches high. They are accompanied in the show by many other examples of exquisite antique Irish and English glass, most of it of museum quality and rarity.

Hudson River Annual

Artists of the Upper Hudson, including all residing within 100 miles of Albany, will hold their 7th annual exhibition from April 29 through May 31 at the Albany Institute of History and Art. Major purpose of the annual is to encourage local artists and to publicize their work to a local and national art public.

The Institute has found that a one-man jury produces a better show, one more unified and free of the compromise choices that plague multiple-jury selections. Last year Edward Hopper was the juror; this year Mahonri Young will serve in that capacity. Further details are listed in "Where to Show."

Jacobite Wine Glasses, English (circa 1770-80). On View at the Steuben Company in New York





The Blue Horses: FRANZ MARC (1911)

Famous Modern Canvas Goes to Minneapolis

ONE OF THE MOST famous of early 20th century paintings—Franz Marc's *Blue Horses*—has just been purchased by the Walker Art Center, Minneapolis, through the Nierendorf Gallery of New York. The canvas, measuring 47 by 72 inches, was acquired through the Gilbert M. Walker Memorial Fund and represents the Center's first modern accession.

The Walker Art Center's initial step into the realm of modern art is indeed an auspicious one, bringing to Minneapolis a canvas that is not only internationally known but is also a recognized landmark in the history of latter day art. Massive forms orchestrated in symphonic rhythms, color chords both bold and subtle and an overtone of poetic imagination make the work a notable aesthetic entity. It is also of interest historically.

The most important of Marc's blue horse canvases, Walker's new accession brought its creator the name of the "Blue Rider," which, with the founding of Germany's famous modern group, became the name by which these advanced painters were known. It was painted in Germany in January, 1911, the year the "Blue Rider" group was formed by Marc, Klee, Kandinsky and their colleagues.

Marc began his study of art at the Munich Academy in 1900. There his training was academic and he learned the principles of sound drawing and construction. However, after he had later traveled to France, he released himself from the bonds of academic restrictions and evolved a free, joyous and purely personal idiom of expression. For subject matter he turned to animals, devoting the years 1907 to 1910 to drawing and painting in the Zoological Garden in Berlin. He met death in 1916 as a German soldier.

Although *Blue Horses* was never in a German museum, all Marc's works

were banned by Hitler. When asked why Marc, who had died for his country and who was neither a Communist nor a Jew, should be persecuted, Hitler replied that "there are no blue horses." Marc was therefore branded a "degenerate," and all his work was on the official taboo list.

Marc has been described by Alfred Barr, director of the Museum of Modern Art, as "possibly the most brilliant of 20th century German painters," whose untimely death at Verdun was "an irreparable loss" to Germany and to the world.

P. Wilson Steer Dies

P. Wilson Steer, who in 1929 was the first living artist to be given a one-man show by the Tate Gallery, died March 21 at his home in London. He was 82.

The first artist to be awarded the Order of Merit, Steer is represented in the Metropolitan Museum of New York, the British Museum and the Tate Gallery in London and the Uffizi in Florence. Steer, who has been described by a member of the Royal Academy as "the last of the great line of artists," stopped painting several years ago when his sight began to fail him. He remained, however, in good health until recently.

Frederick Bosley Dies

Frederick A. Bosley, painter and portraitist, died March 22 at his home in Concord, Mass. The 61-year-old artist taught from 1913 to 1931 at the school of the Boston Museum, and during his long career took prizes in the Pan-American Exposition in 1915, the Pennsylvania Academy in 1925 and the Carnegie International in 1920.

Surviving are his widow, Mrs. Emily L. S. Bosley; a son, Edwin, of New York, and a daughter, Mrs. William Brewster.

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George Bernard Shaw: J. EPSTEIN. At American British Art Center to Apr. 4

Bundles for America

For Bundles for America, Jacob Epstein's whimsical study of George Bernard Shaw is offered for sale by Mrs. Joshua Rosett during the sculpture exhibition by Epstein at the American British Art Center (until April 4). The vigor that is Epstein's is also evidenced in the impressive head of Rabindranath Tagore, the dark-eyed Semetic *Young Christ* and the severely planed head of Sally Ryan. For intensity Epstein seems to concentrate on the eye sockets; the deeper the emotions the deeper the sockets. Also included in this war charity show is a well selected group of American and British paintings. Miron Sokole, Milton Avery, Eugenia Zundel, Robert Wiseman and Simka Simkhovitch stand out among the Americans; while Russell Drysdale and Peter Purves-Smith render an equally good account for Australia.

Robert Purdy at Ferargil

Robert Purdy, young painter from Kentucky, has a fondness for birds, breezes and bogs. In his current watercolor show at the Ferargil Galleries until April 12, there are freshly rendered landscapes of cabins and creeks and flashing wings. This is in contrast to Purdy's 1940 show when he included a series of watercolors painted during a month's visit to New York. An uneven painter, Purdy seems to come more within his stride in his latest works, leaving certain O'Hara touches for a more individual treatment, in which he employs scattered designs and tinted tones.

Paintings by an Architect

Clean-cut, yet muted with poetic grays, are the imaginative compositions by architect Harold Sterner being exhibited at the gallery of his mother, Marie Sterner, until April 18. Being an architect, Sterner could not very well leave buildings out of his scenes, but these vistas of public edifices are not architectural rendering; they contain some of the haunting power Chirico produces in his pallid facades, lengthening shadows and small-scaled figures. Echoes of the past are stirred up in

some of these strange cities and desert lands, scenes like *Fortune in Coal* with its grim house and distant smokestacks, and *Our Town*, which is laid in a Vermont graveyard. This is architecture with a soul breathed into it by a poet.

Florals by Isabel Whitney

A pleasant display at the Fifteen Gallery is Isabel Whitney's group of wall paper designs from various rooms in Williamsburg, Virginia. Using winter gardenage or dried flower motifs, so popular in the 18th century, Miss Whitney has created some excellent designs with her floral arrangements. Most popular flowers used in Williamsburg bouquets and forming the center motif for Miss Whitney's designs are bitter sweet, straw flowers, ladies tresses, honesty, immortelles, onion seeds, cockscomb, hydrangeas and sedge grasses. Best examples are the *Raleigh Floral* for the parlor of Raleigh's tavern and the *Paradise Floral* for the dining room of the Governor's Palace.

The Power of Joseph Hirsch

A man's painter is 31-year-old Joseph Hirsch, exhibiting his powerful canvases of workers and politicians at the Associated American Artists through April 13. Beginning with the massive *Masseur Tom* who started to creep into national shows back in 1933, Hirsch has always been interested in depicting strong and brawny male animals. Highly original in his execution, Hirsch is understood by the workman as well as the intelligensia. His contemporary comments on men and life, as in the Daumier-like *Confidence* and the animated conversation between circus clowns in *Entr'Acte*, are simple and forceful. Equally understandable are the sailor and his girl in *Shore Leave* and the strike scene in *Landscape with Tear Gas*.

Among Hirsch's war comments is *The Prisoner*, showing a bewildered captured German lad giving away war secrets—in this case the swastika has lost its magic of superiority. Hirsch tells a straight story and he tells it in an exceptional manner.

Prisoner: JOSEPH HIRSCH
At Associated to April 13



W. Lloyd Garrison Standard: BOARDMAN ROBINSON. At Kraushaar to April 11

Spoon River Anthology

Of life and death, erring sons, love-lorn maidens and scheming justices does Boardman Robinson eloquently speak with his gouache interpretations of the Limited Editions Volume of Edgar Lee Masters' *Spoon River Anthology*, being shown at the Kraushaar Galleries until April 11. The fate of these simple country folk with the torn-up lives is ably brought to life again in Robinson's masterly studies. We see again Archibald Highbie who saw no culture in Spoon River, the aged chisler of the marble slab, the fat widow of Batterton Dobyns, the murderess Rosie Roberts, Pennewit the artist, the graveyard lovers and many nosey neighbors.

Robinson has done well in capturing the spirit of this famous American literary masterpiece, not losing any of the homespun essence with the sophistication of his technique. These drawings are faithful studies of the Spoon River characters, most vivid being the wretched Fletcher McGee haunted by his dead wife's face and the Roaultesque head of W. Lloyd Garrison Standard.

Travel Scenes by Delbos

From Saranac to Alabama Julius Delbos, has journeyed with his watercolor box to produce the frankly picturesque and pleasantly verdant landscapes at the Babcock Galleries until April 18. These forthright documents of the rural beauties of the North and South include rolling Vermont acres as in *Rokeby in July*, a Spanish moss motif in *Ploughing, South Carolina* and a night scene *Making Cider, Alabama*. Especially attractive in the decorative sense are *St. Andrews Church, Charleston* and the harbor view *Menemsha Bight*.

Flowers in the Spring

Margaret Adams (Mrs. Wayman Adams), exhibiting watercolors of flower subjects at the Harlow Galleries until April 4, concentrates as much on the vases she uses in her flower arrangements as upon the blooms themselves, fusing them into complete, decorative compositions. Interesting touches are

[Please turn to page 30]



New England: WILLIAM MEYEROWITZ

Gloucester Featured in Washington Show

THE WHARVES, fishermen and many of the streets of Gloucester are now in the nation's capital, caught in the lustrous pigment of 25 canvases by William Meyerowitz, on exhibition through April 10 at the Arts Club.

Gloucester's boat-crowded harbor, its hard working fishermen and tree lined streets are brought to sparkling life by the artist. Meyerowitz wields his brush with dash and surety, chooses his color

with sensitivity, builds his composition organically. What emerges is a spirited transcription, not of the exact appearance of a place, but rather of its essential character, its inner flavor.

An excellent example is *New England*, a light, airy, green toned canvas in which harbor, buildings and trees are knit into a convincing plastic entity.

William Meyerowitz, wrote Melville

Upton in an earlier review in the *New York Sun*, "is one of that somewhat limited circle of American modernists who can draw and whose handling of pigment is not marked by any naive fumbling. What he elects to do he does with confident ease. His work not only has a greater solidity and spaciousness than at one time marked it, but has also gained in compositional felicity. Even his portraits of places are keyed to inner rhythms that express his emotional reactions to the scene before him rather than the mere topography of the place itself."

Chidlow Shows at River Road

Paul Chidlow, an instructor at the Artists Workshop of Cincinnati, is exhibiting, through April 18, a group of canvases at the River Road Gallery, Louisville, Kentucky. Of the exhibits, Willson Y. Stamper, an instructor at the Cincinnati Art Academy, writes:

"Paul Chidlow's work shows a sense of architectural structure, a lyrical quality, a sensitive colorist combined with a rhythmical movement of plastic form and color. His work has an understanding of the picture plane and its relationship of space and form. He has a less visual and a more personal interpretation."

Cleveland Jurors

Jurors for the 24th annual exhibition of work by Cleveland artists and craftsmen, opening April 29, will be: Arthur E. Baggs, professor of ceramic arts at Ohio State University; Peppino Mangravitte, artist and instructor at Cooper Union; and Wilbur D. Peat, director of the John Herron Art Institute. Write William M. Milliken, director of the Cleveland Museum, for further details.

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BOOK REVIEWS

Core of Modernism

THE STORY OF MODERN ART. By Sheldon Cheney. New York: Viking Press; 643 pp.; profusely illustrated; \$5.

Reviewed by FRANK CASPERS

To an appreciator of modern art, the derisive arch-conservatives who fringe the path of progress are infuriatingly like the scoffers who lined the banks of the Hudson to jeer at one Robert Fulton while he tested a crazy contraption that, he kept insisting, would one day replace sailing vessels.

To Sheldon Cheney, many of art's vehement anti-moderns are just as short-sighted. They dislike modern art as they dislike all that is new, and they strive to crush it as they strive to crush any aesthetic challenge. It was to fight this blind intolerance that he wrote this book, his aim being not to wither with scorn, but to trace the development of modern art and factually to explain its whys and wherefores. Cheney proves himself a dispassionate expositor in firm control of the facts. There is no rancor in his text, only historical logic, calm objectivity. He unfolds his chronicle, letting artists fall, like pins, into their proper historical and aesthetic slots.

The total impact of the book is epitomized in two quotations, one voicing today's verdict: "Cézanne more fully than any other painter added a new dimension in Western art;" the other written by a critic after viewing several Cézanne canvases in the Impressionist exhibition of 1874: "M. Cézanne can only be a sort of madman suffering from delirium tremens when he paints."

The story of modern art begins with

the bloody turmoil that shook France in the 1790s. The nation's immediate political and aesthetic pasts were in effect wiped out. But whereas Jacques-Louis David fought vigorously for political progress, he, in his capacity of art dictator, turned aesthetics back toward a remote past. A political revolutionary, he was an aesthetic reactionary.

It remained for Géricault, the "first true digressionist," to direct art into a fresh, new channel. Delacroix, who in his *Dante's Bark* "at one stroke cut through every rule of academic classicism," added telling impetus to the new movement, as did also Blake, Constable and Turner. Momentum was built up by the distinctive contributions of Daumier, Whistler and the giant Cézanne, by Gauguin, Van Gogh, Degas, Seurat and scores of others who led to the German expressionists and the contemporary progressive Americans.

The chain of progress and the artists who were its links emerge with clarity, their contributions fitted accurately into their immediate scenes and into the larger, historical pattern they created.

In general, the aesthetic revolution they wrought is described when Cheney writes: "The modernist repudiates the Aristotelean principle, 'Art is imitation.' He forfeits the appeal of transcribed beauty . . . He distorts nature at will if thereby he can better serve the purpose of conveying aesthetic feeling through a form-invention." And: "The artist has learned to transfer his attention from the outward, detailed view of the world and life to the inner view. He gathers his materials less with the eye than with the inner perception. From some fragmentary scene in casual nature he works inward to a region where life is seen whole, in unity, charged with the harmony and rhythm of the eternal universe. To convey the sense of wholeness, the unified order, the sense of out-

flowing life, an image is born that transcends the phenomena of nature . . ."

The Story of Modern Art is highly recommended for critics whose perception has been blunted through occupational ennui; to laymen sincerely interested in "getting at" art, in knowing it from the core outward; and especially, it is recommended to those scoffers whose malignant complacency goaded Cheney into writing this exciting book.

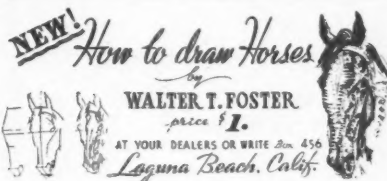
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- AMERICANS 1942** by Dorothy C. Miller. Through text and 123 illustrations, 18 young American artists tell about their lives and work. Some known, some unknown, they are all vitally alive and promising. \$2.00
- MODERN AMERICAN PAINTING** by Peyton Boswell. The most complete gallery of American art ever presented in book form, with a lucid and comprehensive discussion of the new American School of painting, and biographies of the various artists. Recommended by the Book-of-the-Month Club. 200 pages, 86 color plates, \$5.00
- THE ARTS** by Hendrik Van Loon. A popular, 736-page survey of all man's arts, enlivened by 180 examples of Van Loon's uniquely graphic art. A best seller at \$3.95, now a bargain at \$2.00.
- A TREASURY OF ART MASTER-PIECES** by Thomas Craven. A lush, 590-page gallery of world-important paintings, dealt with trenchantly in Thomas Craven's text. Excellent color plates (144) give the book the unusual value that has earned it a tremendous sale. \$10.00
- STORY OF MODERN ART** by Sheldon Cheney. The author traces modern art from the Romantics to the artists of today. Lucid, lively, sound, and expertly illustrated. 643 pp., 373 illustrations. \$5.00
- MODERN FRENCH PAINTERS** by R. H. Wilemski. This drama of modern French painting is, in every sense, one of the most stimulating that has ever appeared on this intrinsically vital period of art and civic history. \$6.00
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*The Torrent: HUBERT ROBERT
In the Speyer Sale*

Sales at Parke-Bernet

EARLY APRIL is marked at the Parke-Bernet Galleries, New York, by two major sales, one of which, scheduled for the 10th, 11th, and the 14th and 15th of the month, brings to the auction mart the extensive and varied James Speyer Collection. The Speyer paintings, most of them acquired abroad, include Nattier's *Portrait of Mme. de la Porte as Flora* (shown at the New York Fair and at the Metropolitan); two views of Venice by Guardi, formerly in the Adolphe de Rothschild Collection; two Tiepolo landscapes, and two canvases by Hubert Robert, one of which, *The Torrent*, is reproduced above. These and forty other paintings will be sold on the 10th.

On the following evening a group of 15 important tapestries, a large selection of choice period furniture, bronzes and decorative objects will be dispersed. The second section of the sale, which will be conducted by the Galleries at

*Madonna and Child: MASTER OF
THE NATIVITY. In Holmes Sale*



Canadians in New York

On the 6th of April the Grand Central Galleries, New York, will open the first comprehensive exhibition of Canadiana to be held in the United States. Loaned by Canadian Collector William H. Coverdale, the exhibits, numbering more than 300 items, include paintings, prints, watercolors, drawings, charts and plans, and cover several centuries of aesthetic evolution.

A benefit affair for the Maple Leaf Fund, the exhibition has as its chairman William Church Osborn, president of the Metropolitan Museum. The exhibition will be reviewed in the next issue of the *Digest*.

the Speyer's Fifth Avenue residence, will comprise additional examples of fine French furniture; Flemish, Aubusson, Beauvais and Brussels tapestries; antique Italian and Spanish fabrics, Oriental rugs, clocks, etchings, porcelain, books and paintings. Dates of this section of the sale are the 14th and 15th, with sessions held both mornings and afternoons.

Parke-Bernet's second big sale offers to buyers the famous collection of the late Mrs. Christian R. Holmes. Like the Speyer sale, it will be conducted in two parts, the first, scheduled for the afternoons of the 15th, 16th, 17th and 18th, will be held at the Galleries. The second part, which will take place from May 19 through the 23rd, will be conducted at "The Chimneys," the Holmes Sands Point, Long Island, estate.

The collection is well-known to collectors and connoisseurs and is rated by many as the best private assemblage of ancient Chinese, Persian, Mesopotamian and Egyptian art in the world.

The paintings include *Madonna and Child* by the Master of the Castello Nativity, a small Sieneze predella and a pair of portraits by Lucas Cranach, among others. The furniture offerings number examples by some of the greatest "name" craftsmen of the various periods. The list of items in almost every category is both distinctive and comprehensive, amounting, in the aggregate, to a beautifully integrated museum collection.

Auction Calendar

April 1, Wednesday evening, Parke-Bernet Galleries; from Stone & other collections: Paintings by Renoir, Henner, Monet, Pissarro, Innes, Ziem, Moran, Eilshemius, Pascin & others. Now on exhibition.

April 4, Saturday afternoon, Parke-Bernet Galleries; from Noyes, Cummings & other collections: Oriental Lowestoft porcelains; English furniture; table service, platters, tankards, etc. Now on exhibition.

April 10, Friday afternoon & evening; April 11, Saturday afternoon, Parke-Bernet Galleries; from the estate of the late James Speyer: important French 18th century furniture & decorations; tapestries; silver; paintings by Nattier, Guardi, Tiepolo, Hubert Robert, Lawrence & others. On exhibition from April 4.

April 14 & 15, Tuesday & Wednesday forenoon & afternoon, at Speyer 5th Ave. residence under Parke-Bernet management; from Speyer collection: fine French furniture, tapestries, antique fabrics, laces, Oriental rugs, statuettes, porcelains, silver, books, paintings, prints and clocks. On exhibition at residence April 12 & 13.

April 15 to 18, Wednesday to Saturday inclusive, Parke-Bernet Galleries; from the famous Christian R. Holmes collection: ancient Chinese, Persian, Mesopotamian & Egyptian art; Gothic & Renaissance furniture; sculptures & tapestries; early Italian & Flemish paintings; French 18th century furniture & objects of art. On exhibition from April 11.

The Art Digest

THE PRINT MAKERS: OLD AND NEW



The Morning Paper: ALLESANDRO MASTRO-VALERIO (Mezzotint)

Mezzotint Issued

THE CHICAGO SOCIETY OF ETCHERS had originally planned to distribute to its associate members a print by Stanley Anderson, noted English engraver. But, as reported in a recent issue of the *Digest*, the Anderson prints were lost through submarine attack while en route to the U. S. Therefore, the Society's 32nd publication is not a plate by Anderson, but instead, one by an equally widely known printmaker, Alessandro Mastro-Valerio.

Titled *Morning Paper*, the print depicts two nudes and is the first mezzotint ever issued by an American print society. As in all Mastro-Valerio nude studies, composition is expertly worked out, form is molded with surety and the medium itself is under firm control.

The artist, born in Italy in 1889, studied in Naples and Rome before coming to the United States in 1913. Chi-

cago knew him later as a portraitist in oil. In 1926 Mastro-Valerio went to Ann Arbor to teach at the University of Michigan (where he is now an associate professor). His work has taken important prizes and has entered the permanent collections of many museums, including the Carnegie Institute, the New York Library and the Library of Congress, the Smithsonian Institution and the Los Angeles Museum.

The Chicago Society's distribution plate was printed by James Swann on a French handmade paper. Only Society members can procure impressions.

Win Color Print Prizes

The Philadelphia-founded American Color Print Society is holding its 3rd annual exhibition at the Philadelphia Print Club, through April 11. On view are 96 works by 64 artists from every part of the country. The exhibits add up, according to G. H. Bonte of the *Inquirer*, to the Print Club's "most brilliant display of the season."

Top prize went to James McConnell, of Kansas City, for his silk screen *Still Life*, a composition based on a bust and flower theme. Honorable mentions went to Marion Huse of Springfield, Mass., for *Mixed Bouquet*, a silk screen described by Critic Bonte as "magnificent"; to Luigi G. Rist of Newark, for his woodblock, *Scallops*, and to Will Barnet of New York for another woodblock, *Peter and Birdie*.

Borne Exhibits in Canada

Mortimer Borne, U. S. printmaker, is playing a role in the inter-American cultural program through an exhibition of 30 drypoints, on view at the Montreal (Canada) Museum. The show, which runs through April 10, brings to Canadians a vigorous pictorial record of many aspects of the States, with special emphasis on New York City and the country along the northeastern coast. An added note is supplied by eight plates devoted to cityscapes of Jerusalem and scenes of Palestine.

Borne's prints are charged with a vigor of both concept and technique. His needle moves briskly. Streets, buildings, trees take shape and are enveloped in air and light.

"These are strong prints, with fine drawing and nice gradations of tone," wrote the critic of the *Montreal Daily Star* of Borne's exhibits.

Brown Gets Goya "Disasters"

Described as "extremely valuable and one of the most complete of its kind," a collection of etchings and aquatints by the fiery Spaniard, Goya, has been presented to Brown University, Providence, R. I., by Leo Wallerstein, New York business executive.

The etchings, most of them from Goya's noted *The Disasters of War* series, are said by Will S. Taylor, chairman of Brown's art department, to be early editions of virtually all the war plates which the artist completed between 1810 and 1820. They were on special exhibition at Brown during March.

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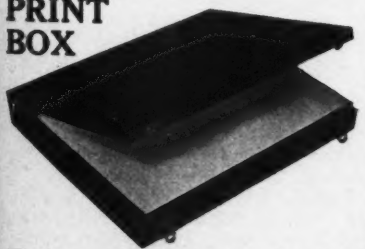
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THE FIELD OF AMERICAN ART EDUCATION

By FRANK CASPERS

Galvan Visits U. S.

JESUS GUERRERO GALVAN, internationally famous artist and professor of painting at the National University of Mexico, has just been made Latin American artist-in-residence at the University of New Mexico in Albuquerque. The appointment, which brings Galván from old to New Mexico in June, is financed by a grant from the Coordinator of Inter-American Affairs through the Committee for Inter-American Artistic and Intellectual Relations.

At his new post, which makes him the first Latin American artist-in-residence in this country, Galván will teach painting and will lecture on contemporary Mexican painters (most of whom he knows intimately). His classes will begin in June, with the school's summer session, and will continue through December, thus including the first semester of New Mexico's 1942-43 season.

Born in Tonalá, State of Jalisco, Mexico, in 1910, Galván began his career as an artist at the age of 14 when he entered the studio of José Vizcarra as an apprentice. By 1928, after unusually rapid progress, he was already established as a creative artist and a teacher, establishing a studio and later becoming a professor of art in the Ministry of Education. Besides his easel paintings, for which he is most widely known, Galván executed, in 1936 a series of frescos in the public schools of Mexico City and in the buildings of the University of Guadalajara. Galván is also known in Mexico for his stage designs for plays and ballets.

In a statement, Galván expressed keen anticipation for "personal acquaintance with the many excellent artists who have made of New Mexico a place famous in all the Americas."

Thurn's Approach

"THE PURPOSE of this school," writes Ernest Thurn, director of the Thurn School of Modern Art, "is primarily to clarify the contemporary philosophy of art and to help the student to a full realization of his creative powers."

The school is designed for serious students and teachers of art who desire to understand and experience the modern point of view and who wish to express themselves accordingly. Thurn's classes offer an opportunity for students to counteract their conventional tastes and tendencies and to develop their own creative impulses based on a space, form, rhythm concept of nature rather than on superficial imitation.

The Thurn School is conducted during the summer months in historic Gloucester, where subject-matter is both abundant and varied, and where recreational facilities are among the best. Classes offer training in drawing, painting and watercolor as applied to every type of subject. In addition there are sessions of abstract and semi-abstract drawing, and sketch classes from life.

United Nations Ball

The Art Students League of New York City has scheduled its annual ball for the night of April 11. The theme this year is expressed in the affair's title, "United Nations Ball." It will be held in the Hotel Roosevelt, with one-half of the proceeds going to the League's scholarship fund, the other half to United Nations Relief Societies.

Decorations will consist in part of a huge animated mural in which honorable Hirohito, Bennie Mussolini and Friend Adolf Schickelgruber will hold prominent, if ridiculous, positions.

Herron Goes "All Out"

THE JOHN HERRON ART SCHOOL in Indianapolis is the latest to meet wartime urgency by putting its classes in full-time operation. This year, June, instead of September, will mark the opening of the new season. Thus young men graduating from high school can begin art school immediately, securing three years of training before they become eligible for military service.

"That the particular technical training obtained in an art school is of distinct value in many branches of military service," the school states, "is evidenced by the special duties assigned various art school graduates and undergraduates now on active service."

Continues the Herron announcement: "In the department of teacher training as well as fine arts, the advantage of shortening the training period by a year through attending the summer school semester is great, as many excellent teaching positions will become available as increasing numbers of teachers are called to military service. Young women trained as commercial artists will undoubtedly find, during the next few years, golden opportunities to establish themselves as successful professional artists."

Students Paint U.S.O. Mural

Another of the co-operative efforts growing out of the country's rising desire to serve the men in the armed forces is the group decoration of a new U.S.O. lounge in the Union Station, Utica, N. Y. The room, set apart for all service men passing through or stationed in Utica, has been completely furnished by committees of local citizens; mural decorations were planned and executed by students of the Munson-Williams-Proctor Institute, working under William C. Palmer, the school's director.

The enterprise was mutually beneficial—the students gained valuable practical mural experience, and the U.S.O. received a mural that greatly enhances the attractiveness of its new service room. (Schools in other cities might similarly offer their talents to the U.S.O.)

Young America Paints

The seventh annual exhibition, "Young America Paints," featuring work by school children of the United States ranging in grade from kindergarten through high school, is on view, through April 19, at the American Museum of Natural History in New York City. Although given free choice of subject-matter, only 6% of the small-fry artist chose war or patriotism topics, whereas last year the choice ran to 80% patriotism.

The annual was organized by Marie Falco, who states that the very young children prefer media which enable them to make broad strokes, while older children prefer watercolor. At the close of the New York showing, the exhibition will be circulated throughout the country.



JESÚS GUERRERO GALVÁN*

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For further information, apply to J. Ortega, Director of The School of Inter-American Affairs, University of New Mexico, Albuquerque.

*(Professor of Figure Drawing in the School of Fine Arts of the National University of Mexico)

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Catskill Classes

ALEXANDER ARCHIPENKO, internationally known as a progressive, modern sculptor and teacher of art, will again this summer conduct his school in the historic, beautiful Catskill Mountains, a hundred miles north of New York City. The school, which boasts an unusually complete plant, is located at Wittenberg, just four miles from Woodstock, one of the East's most prominent artists' colonies.

Courses are scaled for three categories of students: teachers, professional artists and beginners. Classes begin June 1 and continue through August 22 offering thorough instruction by Archipenko personally, in sculpture (modelling, carving, casting), ceramics (design, technique, firing—in the school's own kiln), painting and drawing. Besides creative work, Archipenko guides his students through investigations in such topics as creative psychology, research in technique and style, research in the methods for interpretation of nature, and expression of personality in work.

A limited number of students can live on the campus, where a community kitchen is at their disposal. In the vicinity of the school, and in near-by Woodstock, a host of stimulating recreational opportunities are available, among them tennis, golf, swimming, horseback riding, aesthetic lectures and concerts.

Collaboration Winners

First prize in the annual collaborative competition sponsored by the Association of the Alumni of the American Academy in Rome went to a team of students from Cranbrook Academy: Ann Sirotenko, architect; Stephen S. Page, landscape architect; Jack Steele, painter, and Winslow Eaves, sculptor. The problem was to design and decorate a hypothetical railway and bus terminal for the city of Appleton, Wisconsin.

Their design, which brought them \$200, was for a simple one-story structure of modern design, decorated by a mural depicting the early lumbering and transportation history of Wisconsin. Sculpture decorations provide adornment for an outside fountain.

Farnsworth's Plans

ALL THE ADVANTAGES of clear light and stimulating air found 50 miles off shore are enjoyed by artists and students who work near the tip of Cape Cod. Here, in the picturesque fishing village of North Truro, which Thoreau noted with enthusiasm in his *Cape Cod*, Jerry Farnsworth will conduct classes from June 29 to September 5.

Cooled by over-ocean breezes and bathed in an atmosphere noted for its pristine clarity, North Truro provides ideal summer living. Nearby all summer recreations are available, as are such noted painting locales as Provincetown and Wellfleet, each with their distinct charms. Ocean and bay shores, fishing fleets and wharves, expanses of sand dunes and excellent specimens of Cape Cod architecture furnish an abundant reservoir of varied landscape and marine subject matter. Farnsworth's large studio is the scene, in addition to the outdoor classes, of portrait and still life sessions.

Personal criticism is given twice weekly by Farnsworth, with a Saturday morning group criticism an added feature. Instruction is in all media, and classes are held every day but Sunday. Students of all grades of technical proficiency are accepted, instruction being keyed to individual requirements. Farnsworth is assisted by Helen Sawyer, who is, like himself, an exhibiting artist of wide reputation and recipient of numerous national awards, as well as an experienced teacher.

Guests at Art High School

As has been its custom since its founding in 1936, the High School of Music and Art, New York, is enriching its curriculum through the addition of distinguished guest instructors. Comprising both musicians and artists, the guest teachers will work during the spring semester with specially selected groups of students.

Artists who have accepted guest status this spring are Robert Edmund Jones, stage designer; Lee Laurie, architect and sculptor; Peer Smed, metal craftsman; Moses Soyer, painter, and Warren Wheelock, architectural designer and sculptor.

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[Continued from page 23]

also made in the framing with yellow or blue strips picking up the accents of Mrs. Adams' sprigs and sprays, as in *Zinneas in Green Vase*, *Early American* and *Leila's Flowers*. Working in a free manner, the artist combines pen and pencil strokes with broad washes of color.

Rebecca Mahler Exhibits

Figure subjects, in which the same model appeared frequently, and decorative still lifes made up Rebecca Mahler's exhibition of recent work at the Morton Galleries. The artist's best accomplishments are seen in the pleasant still life arrangements, as well as in the vibrant watercolors treated in a more personal vein.

Abstracts by Schnitzler

If you want color, and plenty of it, there is Max Schnitzler's exhibition of vivid abstract patterns at the Pinacotheca Gallery (until April 4). These are not the usual neatly circled and squared abstractions, but rather loosely organized color passages developed with a meaty painter's touch and an earnest orchestration of tonal passages. This is not Schnitzler's first appearance in New York, as he exhibited some rather realistic paintings at the Contemporary Arts a few seasons ago.

Contrast at Vendome

Two contrasting talents are on view at the Vendome Gallery where the vigorous oils of Joseph Buzzelli are being shown (until April 14) with the pleasantly naive watercolors of Alice Gatine. So brightly colored are Miss Gatine's Italian villas, lakes and gay watering places, as to seem like colored ink compositions. Buzzelli, on the other hand, turns to river shacks and backyards in Pennsylvania mining sections for his broken, staccato palette knife technique. As usual Buzzelli can be depended upon for color, zest and spontaneous appeal, best expressed in *Pennsylvania Backyards* and *Country Church*.

Binet Tries His Wings

A revealing flash of talent is caught now and then in the first New York show by George Binet, retiring businessman who took up art two years ago and is now trying his newly sprouted art wings at the Morton Gallery (until April 12). Often Binet gets just plain amateurish effects, as in the study of a picture-book *Farmer Jones*, but sometimes he achieves an uncanny effect of unconscious realism noted in the peculiarly striking *Portrait of a Lady*.

Seen in Black and White

A striking black-and-white show is to be seen at the Estelle Newman Galleries, where a progressive group of lithographs and drawings (until April 4) include both pictorial and imaginative subjects. The young Middle-Western artist, Bernard Steffen draws attention with *Suffer Little Children*, while other "hits" are scored by Lesley Crawford with *Victoriana* and by Saul with *Museum Concert*. War time satires are taken up by William Heaslip and Charles

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J. Simpson. Other outstanding prints are *Near the Bridge* by Dorothy L. Feigin, *Man's Head* by Gerald Davis, *Adventure Calls* by Elias Grossman, the atmospheric *Another Day*, Gloucester by S. L. Margolies and *Georgia Erosion*, 1940 by William Lawrence Ryan.

Ferren, Abstractionist

Lyrical and joyously alive are the pastel abstractions by John Ferren at the Willard Gallery. Besides large swirling and many-hued compositions, there are some ingenious plaster abstractions with convex and concave designs, dug out and brightly colored with a tracery of ink lines, so that they often resemble a diagram for an eye chart.

Carved in Wood

Wood carvings of forest animals by Mary Ogden Abbott, with emphasis on the gentle deer, are the attraction at the O'Toole Gallery through April 11. The plaques of carved wood are patterns of animals and tree forms with open work at the top, simulating a forest interior with a sky radiating through the interlaced composition. Miss Abbott shows herself to be a clever draughtsman in the wash drawings of mountain passes and timberline animals. An effective example is the mountain trek, *It Will Snow Before Dusk*.

From Ghost to Cosmic

James Guy, who won his reputation with swash-buckling impressions of ghost towns and the rollicking inhabitants who fought and died therein, has turned now to occult powers for his inspiration, as evidenced in his recent show at the Ferargil Galleries. It's a shame, too, for these recent watercolors lack both the originality and the power of his earlier works. The ghosts of dead men, in this case, are preferred to cosmic forces, eggs of creation, naked humans and child bearing motifs, developed in primary colors with a few Denison stars and moons painted on for a more astrological effect.

Posters from Other Wars

The New York Historical Society, New York City, is exhibiting, through April 30, posters and other recruiting material that has been used by the U.S. government during the past and present wars. Another April feature is an exhibition commemorating the 25th anniversary of America's entry into World War I.

Gropper Anti-Axis Show in Chicago

The "Gropper Against the Axis" show which recently drew a record attendance at the A.C.A. Gallery in New York, is, until April 26, on view in the Benjamin Galleries, Chicago. The exhibition, comprising paintings and cartoons, is a benefit for anti-fascist refugees and is the largest Gropper showing ever held in the Midwest.

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Florida—Art Patron?

The League has been called into a tax case in the state of Florida which involves the work of a number of our members who have loaned works of art for exhibition purposes.

According to the interpretation of the new law relating to tangible personal property in this state, as interpreted by the County Assessor of Palm Beach County, it is mandatory "that the assessor shall enter upon the said tax rolls according to his best knowledge and information the name of each person or firm or corporation not an inhabitant of the county or not doing business therein, who or which between said dates of that year had located in the county tangible personal property, and shall enter upon the said roll all taxable tangible personal property," for the imposition of a state tax.

According to our information, a tax is now being levied or threatened

against art work which was loaned to two Palm Beach galleries for exhibit. The director of one of the galleries has informed us that it is the intention to impose a tax on such works of art as are now temporarily in her possession. The League feels it a duty to warn all its artist members not to make any further loans or shipments of their work into the state. The League hopes this is only a gross error on the part of some over-zealous tax agent, but it is too serious to take any chances until we are assured by responsible officials that art may be sent to Florida for exhibition purposes without being subjected to taxes. A sales tax, if any works are sold is a different matter, and fair.

Art-at-War Posters

An idea now realized at the Bishop Memorial Library, Toms River, N. J., under the direction of Edward P. Knox, Regional Director for Ocean County for

the American Artists Professional League, should spread throughout the state and to all other regions.

This exhibition was opened to the public on March 1, and will, in all probability, remain indefinitely, under the process of additions and improvements.

The importance of poster work becomes apparent to anyone who has examined the posters that have been coming from England. A group of these hung about the exhibition room at a higher level serve to stimulate the public spirit. Beneath, on glazed coat insulating board half-inch thick, cut to 32 x 48 inches, are posters painted both by professional artists living in Ocean County, and by school boys and girls. Thorough backing from the local Defense Office and the local press put the idea across.

The panels used can be leaned against the walls without fear of bending. They are light in weight and a complete exhibition of thirty or more can be easily stacked, moved or rearranged, or even temporarily exhibited out of doors. The panel is well suited to window display. It takes and holds thumb tacks and grips adhesive decorators' tape. The cost per panel is 52 cents. Each panel had a sponsor, such as the local Kiwanis Club, or individuals, who paid \$1 towards the exhibition expenses. They were framed largely by Deco-tape, which comes in many colors, or with Scotch tape, transparent.

No discrimination of mediums whatever was made, and photographs were welcomed. Trained writers volunteered to edit and improve the titles chosen by the artists. Commercial artists volunteered to do better lettering. Some lettered with the stencil sets that can be found in many art stores. The exhibition is not restricted by time limit. Added display and improvement in arrangement are part of the plan.

The exhibition, in part or whole, may be moved from place to place, to empty stores or hotels, etc. The title *Art-at-War Poster Exhibition* would serve well elsewhere.

Many surprises came because some of the most forceful ideas, though comparatively crude from the point of view of execution, were contributed by High School students. Patriotism lies latent in any American citizen, whether it has risen to the surface or not. The pull of the publicity appeal of such posters is certain and makes for our needed unified wartime spirit.

A Jolt for Artists

All of the artists of the country have a definite interest in the Pushman case, and whether or not they have been alive to the far reaching effect on their own work by this adverse decision, they should inform themselves as to their rights in the work they produce and how they might protect themselves.

The League is far from being satisfied with the decision, but until it is carried higher, this will be cited as the law of the land. It matters not that Mr. Pushman, whose prints sell at from \$30 to \$300, can be damaged by the appearance of a print of one of his paintings for \$5, or that he is not getting a cent of royalty from it, the decision stands, and the artists of the country will have

[Continued on page 33]

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Where to Show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date—The Editor.

Albany, N. Y.

UPPER HUDSON ARTISTS' 7th ANNUAL, May 6 to June 1, Institute of History & Art. Open to all artists in or within 100 miles of Albany. Media: oil, watercolor, pastel & sculpture. No fee. Juror: Mahonri Young. Last date for arrival of cards & entries: April 24. No prizes, but Institute may purchase one or more exhibits. For cards & data write Albany Institute of History and Art, 125 Washington Ave.

Atlanta, Ga.

NEGRO ARTISTS ANNUAL, April 19 to May 10, Atlanta University. Open to all Negro artists. Media: oil and watercolor. Jury. Prizes: \$500. Last date for return of blanks: April 4; of entries: April 13. For cards & data write Hale Woodruff, Atlanta University, Atlanta, Ga.

Bridgeport, Conn.

ART LEAGUE ANNUAL, April 24 to May 8, Burrough Public Library. Open to all artists. All media. No fee. Jury. Cash prizes. Last date for arrival of entries: April 17. For cards & data write Malvina M. Barth, 542 Ocean Ave., West Haven, Conn.

Jersey City, N. J.

NEW JERSEY PAINTERS & SCULPTORS SOCIETY'S ANNUAL, April 13 to May 2, Jersey City Museum. Open to all artists. All media. Fee: \$5 for non-members. Jury. Prizes & awards. Last date for arrival of entries: April 7. Write Ward Mount, 74 Sherman Place, Jersey City, N. J.

New York, N. Y.

AUDUBON ARTISTS' ANNUAL, April 19 to May 2, Eighth Street Gallery. Open to all professional artists of N. Y. and vicinity. All media. Fee: \$3. Jury. For blanks & complete data write Murray Rosenberg, 740 W. 18th St., New York City.

BARBIZON-PLAZA'S 3rd ANNUAL THUMB BOX SHOW, May 4 to Oct. 1. Open to all artists of professional standing. Medium: oil (limited in size to 12 x 14 inches). No prizes, but sales record is good (no commissions are charged). Closing date for entries: as soon as roster is filled. Prospective exhibitors may phone Gladys Andes (CI 7-7000) for appointment to show work, or write her at Barbizon-Plaza Galleries, 6th Ave. & 58th St., New York City.

San Francisco, Calif.

ASSOCIATION'S 6th ANNUAL, May 5-31, San Francisco Museum. Open to all American artists. Media: watercolor & pastel. No fee. Jury. \$75 purchase prize plus a \$50 prize open only to Association members. Last date for return of cards: April 17; of entries: April 24. For data write San Francisco Museum, War Memorial Bldg., Civic Center, San Francisco.

Parkersburg, W. Va.

4th ANNUAL, April 26 to May 30, Parkersburg Fine Arts Center. Open to residents & former residents of Ohio, Pa., Va., & W. Va. Media: oil & watercolor. Jury. Cash prizes. Last date for arrival of blanks: April 17. For blanks & data write Fine Arts Center, 317 Ninth St., Parkersburg, W. Va.

Competitions

KATE NEAL KINLEY FELLOWSHIP: University of Illinois board of trustees announce 11th annual fellowship, open to college graduates in the arts and paying \$1,000 for 1 year of advanced study. Closing date: May 1, 1942. For application blanks and data write Dean Rexford Newcomb, College of Fine and Applied Arts, Room 110, Architecture Building, University of Illinois, Urbana, Ill.

SYRACUSE UNIVERSITY'S FRESHMAN ART & ARCHITECTURE SCHOLARSHIPS: The university offers one \$400 and four \$200 scholarships in art, and one \$400 and four \$200 scholarships in architecture to graduates of accredited high schools on a competitive basis. Contestants must satisfy entrance requirements. Closing date for receipt of applications: June 25. Before submitting samples of work, get data & papers from Dean H. L. Butler, College of Fine Arts, Syracuse University, Syracuse, N. Y.

STUART SCHOOL SCHOLARSHIPS: The Stuart School, Boston, is offering graduates of accredited public and private high schools scholarships in illustration, interior design, advertising and fashion art. Values of scholarships range from \$100 to \$500. Mechanical drawing and drafting, widely applicable in war industries, are also on the scholarship list. For full data write Scholarship Committee, Stuart School, 102 The Fenway, Boston, Mass.

A Jolt for Artists

[Continued from page 32]

to like it—or else. The commercial artist sells only the reproduction rights of his painting, and the painting remains his property. This very definitely recognizes the fact that there is more than one right attached to an artist's picture, and it would take a great deal of argument to convince the artist that if he sells the tangible canvas that all of the other invisible and intangible rights should go along with it.

In the meantime, it may be wise if artists exercise some caution in the sale of their pictures to institutions or galleries and protect themselves by copyrighting all such pieces.

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ALBUQUERQUE, N. M.
Los Poblanos Ranch Apr.: Paintings, Taos Artists.

ANDOVER, MASS.
Addison Gallery of American Art Apr.: Frontier and Civil War Photographs.

John Esther Gallery Apr. 10-30: Etchings, Nat-Ban-Dian.

ASBURY PARK, N. J.
Society of Fine Arts (Berkeley-Carter Hotel) To June 8: 5th Annual, Watercolors and Sculpture.

AUBURN, N. Y.
Cayuga Museum Apr.: Work by Kady Faulkner.

BALTIMORE, MD.
Museum of Art To Apr. 12: Dürer and Rembrandt Prints.

Walters Art Gallery To Apr. 26: Ancient Seals from Mesopotamia.

BINGHAMTON, N. Y.
Museum of Fine Arts Apr.: 16th Annual Binghamton Society of Fine Arts.

BIRMINGHAM, ALA.
Birmingham Art Club Apr.: Annual Jury Show.

BOSTON, MASS.
Institute of Modern Art To Apr. 30: Americans 1942.

Museum of Fine Arts To June 14: Mrs. James Ward Thorne, Miniature Rooms.

Robert Vose Galleries To Apr. 18: Paintings, Jay Connaway.

BUFFALO, N. Y.
Albright Art Gallery To Apr. 24: Masterpieces of Art; Buffalo Print Club.

CAMBRIDGE, MASS.
Fogg Museum Apr.: Asiatic Art.

CHICAGO, ILL.
Art Institute To Apr. 26: 46th Annual, Artists of Chicago & Vicinity.

Kuh Gallery To Apr. 11: Work by Alexander Archipenko.

Mandell Bros. Apr. 7-May 1: Northwest Art League.

CLAREMONT, CAL.
Pomona College To Apr. 17: Watercolors, Jewell Bennett Buller.

CLEARWATER, FLA.
Art Museum To Apr. 11: Portrait Group.

CLEVELAND, O.
Museum of Art To Apr. 19: Contemporary British Art; Apr.: Ohio Watercolor Society.

COLUMBUS, O.
Gallery of Fine Arts Apr.: Paintings, Walt Kuhn.

DAYTON, O.
Art Institute Apr.: Paintings, Alexander Brook; Soldier Artists.

GRAND RAPIDS, MICH.
Art Gallery To Apr. 15: Picasso and Art of Republican France.

HAGERSTOWN, MD.
Washington County Museum Apr.: Contemporary American Ceramics and Crafts.

INDIANAPOLIS, IND.
Herron Art Institute Apr.: Paintings, Salvador Dali.

IOWA CITY, IA.
Univ. of Iowa To Apr. 27: Iowa High School Art.

KANSAS CITY, MO.
W. R. Nelson Gallery Apr.: Paintings, Negro Artists.

LOS ANGELES, CAL.
Foundation of Western Art Apr.: 9th Annual, Southern California Watercolors.

Museum of Art To Apr. 26: 3rd Annual, Artists of Los Angeles.

Municipal Art Commission Apr.: California Art Club.

Stendahl Art Galleries To Apr. 18: Rockwell Kent.

LYNCHBURG, VA.
Randolph-Macon Art Gallery Apr.: Students' Work.

MANCHESTER, N. H.
Currier Gallery Apr.: Prints, Sybilla Mittell Weber, A. Hugh Fisher.

MEMPHIS, TENN.
Brooks Memorial Gallery Apr. 5-27: Paintings, Vincent Van Gogh.

MILWAUKEE, WIS.
Art Institute Apr.: 29th Annual, Wisconsin Painters and Sculptors.

MINNEAPOLIS, MINN.
Institute of Arts Apr.: International Watercolors.

University Gallery To Apr. 28: Latin American Art; 6th Annual, Big Ten.

Walker Art Center To Apr. 26: Chinese Paintings.

MONTCLAIR, N. J.
Art Museum Apr. 5-19: Pan-American Art (I.B.M.); Sculpture, Max Kalish.

MONTREAL, CANADA
Museum of Fine Arts To Apr. 10: Dropouts, Mortimer Borne.

NEWARK, N. J.
Artists of Today To Apr. 11: Work by Robert Schellin.

Newark Museum To Apr. 12: Work by New Jersey Chapter A.A.P.L.

New Jersey Gallery (Kressco's) To Apr. 11: Westfield Art Association.

NEW HAVEN, CONN.
Public Library To Apr. 14: Henry H. Townsend.

NEW LONDON, CONN.
Lyman Allyn Museum To Apr. 15: 10th Anniversary Show.

NEW ORLEANS, LA.
Arts & Crafts Club Gallery Apr. 7-25: Annual Membership Show.

NORTHAMPTON, MASS.
Smith College Apr. 6-30: Oils by Cleveland Artists.

OKLAHOMA CITY, OKLA.
WPA Art Center To Apr. 11: Indian Paintings, Allan C. Houser; Apr. 10-22: Will Stevens; Children's Art.

PHILADELPHIA, PA.
Art Alliance To Apr. 17: Work by Laura Greenwood.

Museum of Art To Apr. 14: Paintings of Oriental Costumes.

Print Club To Apr. 11: 3rd Annual, American Color Print Society.

Woodmere Art Gallery Apr. 6-26: 3rd Annual-Jury Show.

PITTSBURGH, PA.
Carnegie Institute To Apr. 26: Paintings, Louise Perking.

PITTSFIELD, MASS.
Berkshire Museum Apr.: Paintings, Allan Davidson.

PORTLAND, ORE.
Art Museum Apr.: Modern Mexican Painters.

RICHMOND, VA.
Museum of Fine Arts To Apr. 14: 3rd Biennial, Contemporary American Paintings.

ROCHESTER, N. Y.
Memorial Art Gallery Apr.: Thorne Miniature Rooms.

A. C. A. Gallery (26W8) To Apr. 11: William Gropper.

Acquavella Gallery (38E57) Apr. 4-25: Paintings, Tade Styka.

H. V. Allison & Co. (32E57) Apr.: Paintings, Martin Petersen.

American British Art Center (44 W56) Apr.: Sculpture, Epstein.

American Fine Arts Society (215W 57) Apr.: 8-28: 26th Annual, Society of Independent Artists.

An American Place (509 Madison) To Apr. 11: Work by John Marin.

Argent Galleries (42W57) To Apr. 4: 5 Painters from Poughkeepsie; Apr. 6-18: Paintings, Adeline Moffat and Lephe Kingsley Holden.

Artists Gallery (113W13) To Apr. 13: Work by Hans Boehler.

Associated American Artists (711 Fifth) To Apr. 14: Joseph Hirsch; Apr. 6-25: Thomas Hart Benton.

A.W.A. Gallery (353W57) Apr.: Members' Show.

Babcock Galleries (38E57) To Apr. 18: Watercolors, Julius Delbos.

Barbizon-Plaza Galleries (101W58) Apr. 5-May 3: Watercolors, Jeanne Merta.

Bignou Gallery (32E57) Apr. 6-25: Paintings, Alfred Pellat.

Bland Gallery (45E57) Apr.: American Paintings.

Bonestell Gallery (106E57) To Apr. 11: Contemporary Art.

Brooklyn Museum (Eastern Pkwy) To Apr. 19: 26th Annual, Brooklyn Artists; Children's Art.

Buchholz Gallery (32E57) To Apr. 11: Sculpture, John Flannagan.

Carstairs Gallery (11E57) To Apr. 13: Modern French Paintings.

Clay Club Gallery (4W8) Apr.: 10 Years of Sculpture, George Cerny.

Contemporary Arts (38W57) To Apr. 18: Work by Botto, Klonia, Presner.

DeMotte Galleries (39E51) Apr.: Art and the Stars.

Downtown Gallery (43E51) Apr.: American Folk Art.

Durand-Ruel (12E57) Apr. 6-30: Paintings, Renoir.

8th Street Gallery (33W8) To Apr. 18: Flower Paintings.

Ferargil Galleries (63E57) To Apr. 11: Robert Purdy; Apr. 6-19: Arthur E. D. Healy.

Fifteen Gallery (37W57) To Apr. 4: Work by Isabel Whitney.

Findlay Galleries (69E57) Apr.: 19th Century American Paintings.

French Art Galleries (51E57) To Apr. 4: Paintings, Ardit Biatas.

460 Park Avenue Gallery To Apr. 18: Ben-Hur Baz.

Galerie St. Etienne (46W57) Apr.: Bertha Trabick.

Gallery of Modern Art (18E57) Apr.: Contemporary French and American Art.

ROCKFORD, ILL.
Art Association Apr. 6-30: 18th Annual, Art Association.

ST. LOUIS, MO.
City Art Museum Apr.: American Indian Art; Artists' Guild of St. Louis.

Eleanor Smith Galleries To Apr. 11: Paintings, Donald Charpiot.

ST. PAUL, MINN.
Gallery & School of Art Apr.: Paintings, Cameron Booth.

SAN FRANCISCO, CALIF.
Palace of Legion of Honor To Apr. 23: Contemporary Mexican Prints.

M. H. De Young Memorial Museum Apr.: Blanche Bates Memorial; Students of Northern California Junior Colleges.

Museum of Art To Apr. 12: Three Artists from Cuba; Richard Guy Wilson.

SANTA BARBARA, CALIF.
Museum of Art Apr.: Meyer Hiler.

SANTE FE, N. MEX.
Museum of New Mexico Apr.: Roderrick Mead, Howard Bopas, E. Romero de Romero, Ariel Duces.

SARATOGA SPRINGS, N. Y.
Skidmore College Apr. 6-18: "Modern Textiles and Ceramics."

SEATTLE, WASH.
Art Museum Apr. 8-May 3: Northwest Watercolor Society Annual.

Univ. of Washington Apr.: Silk Screen Prints.

SOUTH HADLEY, MASS.
Mt. Holyoke College Apr. 8-29: Fifteen Contemporary Sculptors.

SPRINGFIELD, MASS.
Museum of Fine Arts To Apr. 12: Deerfield Valley Art Ass'n.

SPRINGFIELD, MO.
Art Museum Apr.: 12th Annual.

STATE COLLEGE, PA.
Penn. State College Apr. 6-28: Con-

temporary European and American Paintings.

STATEN ISLAND, N. Y.
Museum of Arts To Apr. 28: Annual.

SYRACUSE, N. Y.
Museum of Fine Arts To Apr. 16: Paintings, Elisabeth Poe; 16th Annual, Associated Artists of Syracuse.

TERRE HAUTE, IND.
Swope Art Gallery April: Opening Exhibition of Contemporary American Art.

TOLEDO, O.
Museum of Art Apr.: Contemporary Chilean Art.

TOPEKA, KANS.
Museum of Art To Apr. 18: Chicago Society of Etchers.

UTICA, N. Y.
Munson-William-Proctor Institute To Apr. 15: Watercolors, John McCoy; Apr. 7-24: Ceramic Art, Waylande Gregory.

WASHINGTON, D. C.
Corcoran Gallery To Apr. 9: Work by Paul Sample; Apr. 4-26: 46th Annual, Washington Watercolor Club.

Smithsonian Institution Apr.: Washington Society of Etchers.

WEST PALM BEACH, FLA.
Norton Gallery Apr. 4-19: Florida College Art Depts.; Faculty Ringling School.

WILMINGTON, DEL.
Art Center Apr. 6-26: Historic Patriotic Delaware.

WORCESTER, MASS.
Art Museum To Apr. 29: Walt Disney Retrospective.

YOUNGSTOWN, O.
Butler Art Institute To Apr. 18: Ohio Retrospective.

EXHIBITIONS IN NEW YORK CITY

Grand Central Art Galleries (15 Vanderbilt) Apr. 6-18: Canadiana; (Hotel Gotham, 2W55) Apr. 6-18: Paintings, Murray P. Beuley.

Hammer Galleries (682 Fifth) Apr.: English, French and Russian Objects d'Art.

Harriman Gallery (63E57) Apr.: Watercolors, Patsy Santo.

Kennedy & Co. (785 Fifth) Apr.: Sporting Prints.

Kleinmann Galleries (38E57) To Apr. 4: Paintings, Eugene Higgins.

Knoedler & Co. (14E57) To Apr. 9: Jean De Botton.

Kraushaar Galleries (730 Fifth) To Apr. 11: Drawings, Boardman Robinson. To Apr. 18: Louis Rouché.

John Levy Galleries (11E57) Apr.: Barbizon Paintings.

Julien Levy Gallery (11E57) Apr.: Work by Leon Kelly.

Lilienfeld Galleries (21E57) To Apr. 4: Etienne Ret.

Macbeth Gallery (11E57) Apr.: 50th Anniversary Show.

MacDowell Club (166E73) To Apr. 12: Paintings, Augustus V. Tack.

Matise Gallery (51E57) Apr.: Paintings, Leon Matta.

M. A. McDonald (665 Fifth) Apr.: 17th Century Dutch Prints.

Metropolitan Museum (Fifth at 82) Apr.: Rembrandt; Print Show; Greek Vases.

Midtown Galleries (605 Madison) Apr.: Drawings, Waldo Peirce.

Milch Galleries (108W57) Apr. 6-25: Recent Paintings, John Whorf.

Morton Galleries (130W57) To Apr. 12: Work by George Binet.

Museum of City of New York (Fifth at 103) Apr.: Easter Bonnet Parade.

Museum of Modern Art (11W53) Apr.: Henri Rousseau.

Museum of Non-Objective Painting (24E54) Apr.: Group Show.

National Academy Galleries (1083 Fifth) Apr. 8-May: 116th Annual.

Newhouse Galleries (15E57) Apr.: Sporting Pictures.

Newman Gallery (66W55) To Apr. 11: Group Show.

Newton Gallery (11E57) To Apr. 18: 18th Century English Portraits.

N. Y. Historical Society (170 Central Pk. W.) Apr.: "America Calls."

Nierendorf Gallery (18E57) Apr.: Paul Klee.

Number 10 Gallery (19E56) To Apr. 18: Glen Ranneby; To Apr. 4: Charles Namio.

Old Print Shop (150 Lexington) Apr.: Honest Americans.

Orrefors Galleries (5E57) Apr.: Joep Nicolaas.

James St. L. O'Toole (24E64) To Apr. 11: Work by Mary Ogden Abbott.

Passedoit Gallery (121E57) Apr.: Paintings, Sigmund Menkes.

Perls Gallery (32E58) To Apr. 18: Costume Designs by Chirico.

Pinaothe (20W58) To Apr. 18: Max Schnitzler.

Public Library (10 7th Ave. E.) Apr.: Work by Fay Holland.

Primitives Gallery of Harry Stein (555 Madison) To Apr. 18: 10 Years of American Primitive Paintings.

Puma Gallery (59W56) Apr. 6-20: Modern Christs.

Rehn Gallery (683 Fifth) To Apr. 6: Watercolors, Eliza Spaulding Jones.

Riverside Museum (310 Riverside Dr.) Apr.: Latin-American Prints.

Robert-Lee Gallery (32W57) Apr.: French Reproductions.

Paul Rosenberg & Co. (16E57) Apr. 4: Work by Max Weber.

Schaeffer Galleries (61E57) Apr.: Old Masters.

Schneider-Gabriel Galleries (71E57) Apr. 6-May 2: Paintings, Grigori Gluckmann.

Schoenemann Gallery (605 Madison) Apr.: Old Masters.

Schultheis Galleries (15 Madsen Lane) Apr.: Fine Paintings.

Andre Seligmann (15E57) Apr.: Landscapes by Living American and European Artists.

Jacques Seligmann (5E57) Apr.: Gothic and Renaissance Tapestries.

E. & A. Silberman (32E57) Apr.: Old and Modern Paintings and Objects of Art.

60th Street Gallery (22E60) Apr.: Decorative Paintings and Sculpture.

Stern Galleries (9E57) Apr.: Paintings, Harold Stern.

Studio Guild Gallery (130W57) Apr. 11: Paintings, Dorothy Grover and Lois Tracy.

Uptown Galleries (249 West 84th) Apr.: Chris Ritter.

Valentine Gallery (55E57) Apr. 11: Recent Paintings, Max Ernst.

Vendome Gallery (23W56) To Apr. 13: Watercolors, Alice Gattine; J. A. Ruesseli.

Wakefield Bookshop (64E56) Apr. 18: Peggy Worthington.

Whitney Museum (10W8) Apr.: Sculpture and Drawings.

Weyhe Gallery (794 Lexington) Apr.: Master's Handwriting, Impressionist.

Willard Gallery (32E57) To Apr. 4: Abstractions, John Ferren.

Howard Young Gallery (18E57) Apr.: Old Masters.

Zborowski Gallery (61E57) Apr. 4: Paintings, Arthur Frank.

Apr. 6-May 2: Drawings, Max Kline.

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